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SPANISH IRONWORK: GILT REPOUSSÉ GATE ORNAMENTS.

Notes of the Month.

An Exhibition of Spanish Ironwork—Frontages and Red Flannel—Amateurishness in Art—Overheard at the Lord Mayor's Show—Genius and other Trifles.



IT is interesting to find that other Governments than the British have that criminal, stupid, Philistine (and other endearing epithets to taste) blindness which allows collections of art to be exported. Twenty-five years ago Señor Nicholas Duque made, and deposited on loan in the Archæological Museum at Madrid, a notable collection of Spanish ironwork, largely mediæval. This has now come to England for sale, and may be seen at the Spanish Art Gallery, 50, Conduit Street, W. As the Spanish Government is reported to be on the point of following the Italian example, and forbidding the export of the relics of Spain's artistic past, such a magnificent collection is not likely again to be seen in England. The outstanding feature of the work is the free (at times almost wanton) use of repoussé. As in the case of the exhibition of German ironwork, which we noticed in May last, the exuberant fancy of treatment is in strong contrast to the sobriety of contemporary English work. The relief of the beaten work has to be measured in inches. The washers of the nails with which church doors were studded run up to eight inches in diameter, and two inches is a common projection. One door would have

dozens of such washers, which indeed produced the impression of armour-plating. In the collection are about five hundred specimens of these washers, some of which are plain and bold, others treated with great elaboration of flower ornament. Spanish ingenuity (at least in Segovia and the adjoining provinces whence this collection was



SPANISH IRONWORK :
REPOUSSÉ STRIPS ON COLUMN.

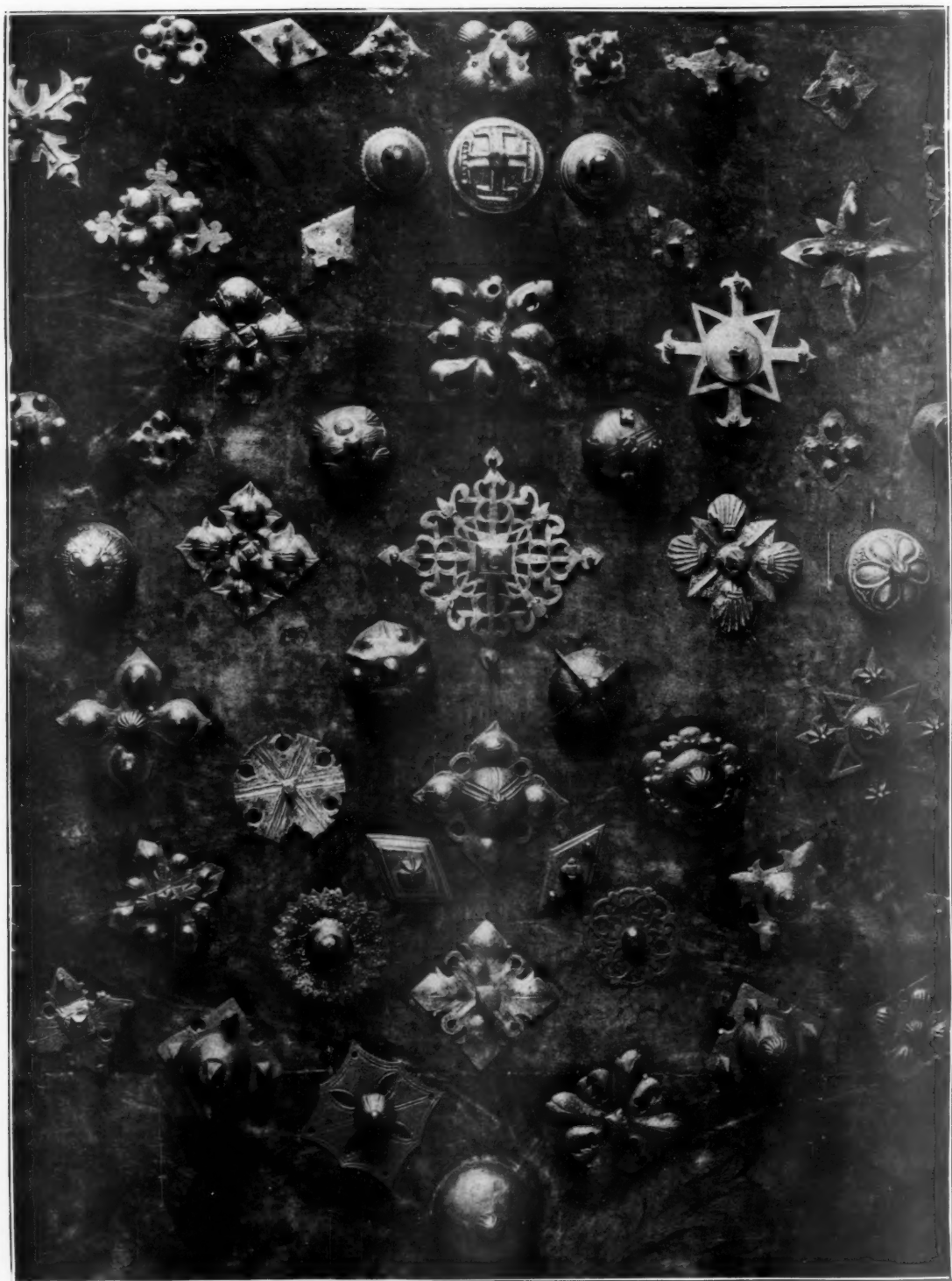


SPANISH IRONWORK : A KNOCKER.

drawn) seems to have halted at these washers and the enormous and enchanting knockers. There is nothing to match the great English hinge-plates, but the knockers are a revelation in grotesque animals and in the treatment of rings.

There are great repoussé panels of the Virgin and Child, and other figure studies which at some distance look like cast reliefs.

Among the later work of Renaissance times are great repoussé leaves which evidently decorated gates and screens, chiefly gilt. In one case a head in relief is painted in natural colours, as the eighteenth century used to trick out its garden statues. There is a series of panels about 6½ inches deep, one dated 1576, which appears to have served as a frieze, taking the place of plaster, and very effective it is. Shields of arms seem to have been favourite subjects for this treatment. One peculiarly fine example, elaborately quartered,



SPANISH IRONWORK: DOOR NAILS AND WASHERS.

is built up of many pieces, and the whole is gilt and blazoned in its proper colours.

Perhaps the most unusual, at all events the most un-English, use is the covering of columns with narrow vertical beaten panels divided by mouldings. Here surely is an ideal treatment for to-day. A cast iron or reinforced concrete column could have no more appropriate enrichment. These panels are miracles of gaiety in design and in the recognition of the limitations of strip decoration.

Passing to other treatments there is an espagnolette bolt with thick steel plates most delicately pierced and the flat surfaces exquisitely inlaid with brass. More like the English and German work are the caskets with pierced steel tracery coverings. One of these, however, has late florid escutcheons as well as purely mediæval tracery. The former are evidently an addition to the original box. The grilles are close and elaborate. Some have angry-looking spikes sticking out horizontally, a suggestion of jealous guarding intensified when one sees the hand-crushing irons, the chained collars for attaching the unruly to a wall, and other pleasant dungeon furniture popularly associated with Torquemada.

There are bunches of leaves, that doubtless formed parts of railings, wrought with amazing naturalism.

Such fittings as latch handles are not particularly distinctive. They might have come from the low countries, but it is very likely that the type of back-plate and character of outline which we associate with Flemish ironwork had its root in Spain. In general one may say that the Arabesque element is not so marked as might be expected, and that the fineness of workmanship brings some of the objects, such as processional crosses, more into the category of goldsmith's than ordinary smith's work.

The exhibition may be inspected on presentation of a card. It is too much to hope, perhaps, that some art lover will produce the few thousand pounds required to keep the collection in England and signalise the approaching occupation of the new South Kensington Museum by depositing it there.



IN a recent issue of *The Western Architect* (U.S.A.) appeared a little story of a certain architect who, on his entrance at an architectural *soirée*, appeared clothed in immaculate evening dress; but directly he turned it was seen that the back part of his garments was an untidy mass of red flannel. As his

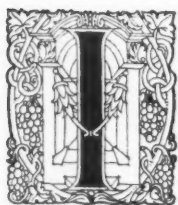
continued presence at the function seemed likely to provoke discord, he was, in the words of Mr. Dooley, "thrun out," gently but firmly, and in the ante-room disclosed the reasons for his untoward appearance to Mr. Glenn Brown, the Secretary of the American Institute of Architects.

His story contained a moral on modern American architecture, which runs to frontages of costly and classical design, with flanks and backs of appalling and unconsidered ugliness. In his raiment he had tried to exemplify this growing practice, with the intention of horrifying the company against a trait not a whit less reprehensible in clothes than in architectural design.

The evil to which this martyr drew such forcible and unappreciated attention is not unknown in this country, though it is less common now than it was. The Nonconformist places of worship erected during the "fifties" and "sixties" of the nineteenth century provide many examples; immense classic porticoes, in the manner of Greek temples, presenting a bold face to the world, while concealing a back box structure of common stock brick-work.

But if the Royal British Architect has improved in the matter of spreading, as one of the fraternity has it, "the butter more evenly over the bread," the tops of his buildings are still very deficient. A close inspection of the tops of London gives one "furiously to think." There is much to be said in this respect for the classic copyist who hides his untidy roof features behind a correct balustrade. But the architects of large office and hotel buildings which rise high above their immediate neighbours should remember that more of these structures will be seen than the engaging façade on which they have lavished attention, and that with these buildings nowadays the roofs seem to have an outcrop of untidy structures, often of wood or galvanised iron, which we presume cover water tanks or lift machinery, but which might obviously be considered and arranged for.

What brings this particularly to mind is the west flank wall of the Waldorf Hotel in Aldwych. If the Waldorf Theatre was an old building, or likely to be demolished in the near future and replaced by a building of height equal to its neighbour, there would be little to grumble at. But the theatre is one of London's newest playhouses, and the red-brick flank wall of the hotel, with an untidy arrangement of soil-pipes which towers above it, is a conspicuous and unpleasing feature in the fine view of the new street from the corner of Lancaster Place. Architects have not always the free hand they desire, but as the majority of people will see the building from the Strand, it was worth while considering the exposed flank equally with the fine façade.



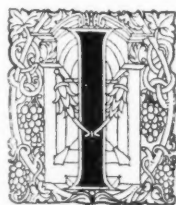
IN Professor Baldwin Brown's "Rembrandt," reviewed elsewhere, there are some observations on amateurishness in painting which have a sound architectural analogy to-day. The word is not meant abusively, but to convey a description sufficiently precise of an attitude towards art, whether pictorial or architectural, which is peculiarly English. It is a quality manifested by some of the great ones. As Professor Baldwin Brown acutely observes, there was amateurishness in Reynolds's incessant experiments in new painting media; Millais was a brilliant amateur, in whose work the principle of "hit or miss" seems to predominate. In this sense there are no amateurs in France. Both painters and architects are purely professional. They have mastered their technique, they are satisfied with it, their work rarely dishonours their capacity for achievement, and equally rarely rises to anything much above its own average. The amateur is not necessarily less skilful, or less endowed with a feeling for right work. He may be more gifted, but he will be less certain. He may make more blunders, but his arrival (if he arrives) will be more distinguished. Amateurishness is the English way. Was there ever so buoyant and unrepentant an amateur as Wren, ever devising new combinations, ever restless in endeavour?

It is perhaps because we have no authoritative École des Beaux-Arts that this spirit is equally operative to-day. Architectural education in Great Britain is levelling up fast, but some of those most intimately qualified to judge are very far from convinced that the level of future design will be much higher. In any case, it may be hoped that amateurishness in its best sense will continue to flourish, and that the almost boyish gaiety which informs so much of the best work of to-day will not settle down into a middle-aged reliance on safe methods only.



ONE remembers in Mr. Anstey's "Voces Populi" the nature of the interest taken in cathedral architecture by one of Mr. Anstey's characters. It was not only vulgar, but disrespectful. At the recent Lord Mayor's Show (we cannot bring ourselves to call it a Pageant, even to oblige Mr. Louis Napoleon Parker) there were many "voces" which described with greater or less point and fluency the mediæval garb of the procession. With the graceful comparisons of

helms to saucepan-lids the daily press has already acquainted us. One gem of architectural criticism has, however, escaped report. The shrine of St. Edward, King and Confessor, a large gilt and painted structure on a dray, formed one of the features of the show. The present deponent stood in the crowd by two artisans, one short and unable to see anything, the other tall and so able to see the horsemen and the triumphal car with the shrine. The tall one enlivened his short friend's distress by graphic descriptions of the kings, priests, and nobles as they passed. The shrine, however, baffled him; words of description failed: "a big thing on a car" was hazarded and rejected as obviously inadequate: "I tell yer what, it's a shop!" Could graphic word-painting go further? Gray's Inn Road, which provides so many of our shop-fronts, should shiver with pride when it knows that the shrine of the Confessor calls up such moving memories in the hearts of *οἱ πολλοί*. But perhaps the education of the multitude is to blame. If so, let us call on Mr. Belcher to pursue with increased energy the education of the British public in the essentials of architecture. Westminster Cathedral has been freely mistaken for public baths and washhouses. The shrine of the Confessor is a shop. We tremble for the future.



IT was an enlightened traveller who, speaking of Bruges, said it was a city of smells, a different one at every street corner, and all of them useless and horrible except that in the Central Station, which the porters used in their leisure moments to lean up against. This is an old complaint against an architectural Mecca; but while the art lover is prepared to endure the personal discomforts of a place for the sake of its artistic beauties, the average layman is impervious to most influences beyond the constant offence to his olfactory nerves. His attitude is one of indifference: "If this be Art, give me the other thing. If unsavoury smells are the inevitable accompaniment of picturesque beauties, I am that degraded being, a Philistine." And this is a serious attitude to cultivate in any man—or, worse still, to allow him to cultivate in himself. The eccentricity of genius, especially in the direction of Art, has usually been allowed a certain licence of untidiness, as to hair, clothes, surroundings, and handwriting. This accounts for the abnormal crop of geniuses in our own decade. Once the aspirant for notoriety has learnt the outward and visible expression of the inward grace, the world is speedily endowed with another individual whose mission and whose work can alone be appreciated by posterity.

Another mark of the genius is exceptional rudeness. This is stating a quality in coarse Anglo-Saxon; only rude people would so describe it; but some touch of genius must be allowed to the itinerant writer. To the genius himself this eccentricity of manner is "reserve force," "strength of opinion," "strong individuality," "contempt for mundane opinion," or any other high-sounding attribute that comes comfortably to his mind at the required moment. Is it not idle then for leading writers to labour the pages of our thoughtful reviews with discussions on the decay of manners? When all can be geniuses, who would be merely wise? Carlyle talked of genius as "an infinite capacity for taking pains." But Carlyle was a poor mediocre kind of writer whose dictum on the subject would not seriously be considered by any of the elect in this year of grace. The genius of the past age was less careful of his reputation and his pocket than of the imposition upon his neighbours and the world generally of some mental incubus which afflicted him, and from which he stood in urgent need of deliverance. His attitude to the crowd was that of the modern music-hall performer who prefaces his song with an intimation to the audience—"I don't know whether you'll like it, but you'll 'ave to 'ave it." In those far-off and hoary times the audience were not obliged to have it; if the genius was a writer, they could ignore his books; if a painter, they passed his canvases without a glance. Even the modern music-hall audience has the option of stopping its ears or receiving legal recognition for its wrongs by an urgent call to the bar. But in our own day a great and powerful Press, mainly built upon the proceeds of propagating pictorial phantasies for the young, catches our geniuses early and flings their opinions far and wide through the medium of giant circulations. And as one paper trumpets forth the feelings of its exclusive genius each day, its compeers in the gentle art of printing advertisements are just as vociferously engaged in refuting his dicta of the previous day, and advancing the more reasonable and subtle claims on public attention of their own bright particular star. So that from the exhausting contemplation of genius we are never really free.

But this is a digression. We started with Bruges and its dirt, and we have lapsed into genius. It remains to establish a connection between the two things. Genius, especially in Art, was usually associated by the Comic Press with a distaste for soap and water and an evident distrust in the skill of the barber. Not that this imputes anything against the members of our own R.A., for Messieurs the critics have so frequently explained that the artists among them are not geniuses, and the remainder are not artists, that obviously they are exempt. To follow up our artist genius,

however, he is, in the main, not repelled by dirt. It does not vex his artistic soul; he can live with it and seriously analyse its texture and apportion its value in a colour scheme. As we have already said, the dirt of Bruges is less obvious to him than its acknowledged beauties. Therein he differs from his layman brother, to whom dirt must ever remain matter in the wrong place. And it is the fate of the layman brother, or rather the layman sister, to be seriously afflicted with dirt. Societies are founded to get rid of it; the municipal machinery is set working to suppress it; public health authorities outline campaigns against it. Yet dirt flourishes, and nowhere more vigorously than in habitations whose features betray the artist hand. For, after all, why should a moulding be omitted because of the dirt that may lodge upon it? Why should texture be lost so that a surface may be washable? Why should domestic economy be considered, or concessions made to the debased work of cleansing?

Once upon a time some subtle but inartistic hygiene expert proposed a rounding of the junction between the floor and walls of a room so that the dirt could not effect a lodgment.

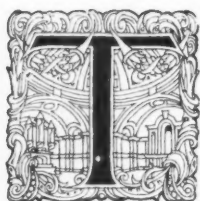
Why should skirtings, asks the Philistine, be finished in flatted white enamel or paint, so that the domestic may mark a dirty line on them each time she cleans the floor? Why not make them of marble or tiles or something easily cleansed? And why, if woodwork is to be finished white, is the gloss finish so reprehensible? Why should chimney-pieces, necessarily the dustiest places in a room, be so often endowed with a multitude of shelves and ledges to accumulate dust? Why, again, should the chimney-piece be so elaborate, seeing that the fire, which is its *raison d'être*, is absent for more than half the year? Is it any particular pleasure to view the inhabitants, by force of habit, sitting round the empty grate in the middle of summer? One does not keep the tea-cups perpetually on view in the drawing-room, because afternoon tea is occasionally or habitually served there. Why not have some arrangement for shutting off the grate in summer instead of wasting money by killing ferns in the cold draught? Why not have jointless floors? Why not metal ceilings, put up in large sheets, instead of the plaster which is always tumbling down?

The foregoing contains just a few questions of a layman critic, so satisfied of his own opinions that he afforded no opportunity for the introduction of counter replies from an unwilling listener.

After all, retreat was the most dignified course. One cannot argue with crude ideas, or with arguments that spring from a mind devoid of the most elementary conceptions of art. Nor can one advance reasonable answers to questions that arrive at the rate of three a minute.

Modern Leadwork.

II.—RAIN-WATER HEADS.



THE revived interest in the use of lead for pipe heads and gutters has had to struggle with some rather evil influences.

Since the end of the eighteenth century, when the traditional treatments of lead died out, cast iron has held almost undisputed sway. It is true that the conditions of modern building usually put lead pipes and heads out of the question on the simple score of cost. Moreover, cast iron, if reasonably heavy, is a quite satisfactory material; it only becomes ridiculous when historical leadwork is used as a slavish basis for its design. There is, happily, a growing perception that cast iron has a character of its own, and that it can be treated to look like itself. When, however, lead as a decorative material was rediscovered, chiefly through Mr. Lethaby's little book, the ideas of leadwork design were quite incoherent. Some astonishing results followed, notably the transfer to leadwork of the sense of sharpness which is proper to iron but distressingly comic in lead. The happy mean in leadwork is to secure easy, gracious lines without degenerating into amorphous sloppiness.

Amongst some craftsmen there is a tendency to be frightened by the softness of lead. While it is true that care should be given to its proper support, there is no need to treat it as though it were treacle and altogether unable to stand

by itself. I have heard very strong criticism of light parapet work such as the brattishing on the head of Fig. 22.

This seems to be in the nature of cavil. There are scores of pipe-heads three centuries old which bear enrichment of this kind. The fact that it has survived undamaged seems justification enough of the treatment. It would be obviously foolish to attempt lace-like effects in a situation where there is any risk of the lead being struck; but on the top of a pipe-head, or as a decoration of the long pipe of a gas pendant (see last month's article, Fig. 16), such effects are perfectly legitimate.

It is easy for sound general principles as to the right uses of any material to develop into dogma, and dogmatism in the region of art and craft is a fettering habit of thought.

One of the difficulties involved in the use of the eaves gutter is the swan-neck from the gutter to the pipe head. It is a practical necessity, but generally an ugly one. I illustrate two efforts to get away from the ordinary type. Mr. Bankart, in the example of Fig. 19, has effected a rather cumbersome alternative by interposing between the gutter and the pipe head an intermediate head of large projection. The result is not, I think, in any way so successful as a method adopted in 1895 by Mr. H. Wilson at Welbeck Abbey (Fig. 20). Here the swan-neck is recognised as a practical need, and, so recognised, has been decoratively treated. This treatment is as original as it is



FIG. 18.—CHARWELTON CHURCH.

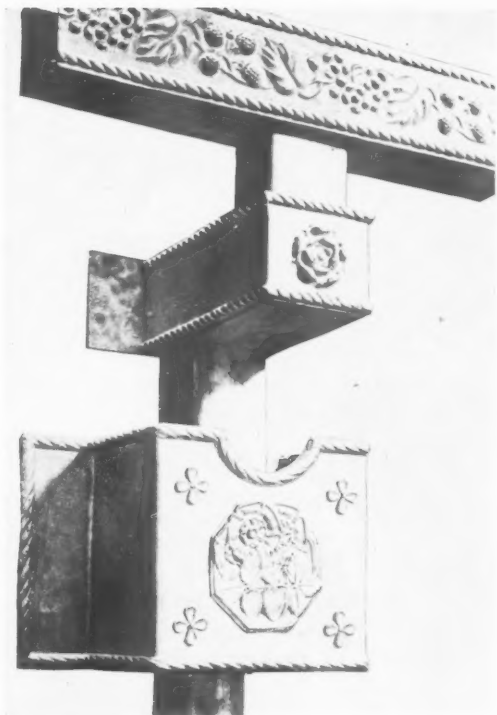


FIG. 19.



FIG. 20.—WELBECK ABBEY.



FIG. 21.—WHITWICK SCHOOLS.

successful, and gives an idea which may well be repeated—viz., of regarding the swan-neck and head as two parts of a whole. The projecting lip on the front of the head not only prevents an awkward break in the line of the swan-neck, but pulls the two parts together in a very happy way. The bulged and pierced treatment of the pipe socket recalls a similar device on a lead gargoyle at Hardwick Hall, and it can also be seen in the piscina outlet of Fig. 29—C. (The same device appears on the stem of a pewter sepulchral chalice of the thirteenth century which is in the possession of the Society of Antiquaries.) The least usual feature is the little superstructure of slim lead balusters. It is simply ornamental, as it does not suspend the head, which is supported beneath by stout iron staples, and I am not clear that these balusters are a very wise addition. The decora-

tive treatment of the head is admirable, both in the soft modelling on the projecting lip and swan-neck done by Mr. H. W. Finch, architect, and in the simple piercing of the ears.

The head of Fig. 21 is a successful translation, as to treatment, of the pierced heads which we find at Knole and Haddon Hall, but it is entirely modern in feeling. It was designed by Mr. Arthur Grove, architect, and made by Mr. Gilman of Reading. The little shell-form ornaments beneath the rope moulding give an agreeable spottiness, and the increased projection of the left-hand end and its funnel outlet preserve the character of pipe head. Long heads are apt to degenerate into simple gutters and so lose their character.

At Charwelton Church, Mr. Christopher Carter, architect, has designed an admirable system of water leadwork (Fig. 18). The parapet gutter guides all

the water from the low-pitched roof to the break over the trough gutter, which in turn discharges into a funnel-shaped pipe head. The stone corbels on which the trough rests give an easy sense of stability. The pierced valance which hangs from the lead parapet is in pleasing alignment with the trough, and reverts (no doubt unconsciously) to an early Aberdeen use of such decorative lead valances. The arrangement is altogether well conceived, and the ornament thoroughly suited to the material and yet modern in feeling.

The two heads of Figs. 22 and 23 tend more to the feeling of historical leadwork, the former particularly. Mr. F. S. Chesterton would seem to have studied the Knole heads in deciding on a turreted type, as Mr. Lutyens has done in some of his leadwork. In one detail Mr. Chesterton is delightfully archaic, but with entire success. Hardened students of leadwork may be excused if they get a shade weary at times of rope mouldings. The horizontal bands in this case are of lead strip, twisted and soldered on. This treatment occurs at so early a date as on an Anglo-Roman coffin at York (a far cry for a precedent),

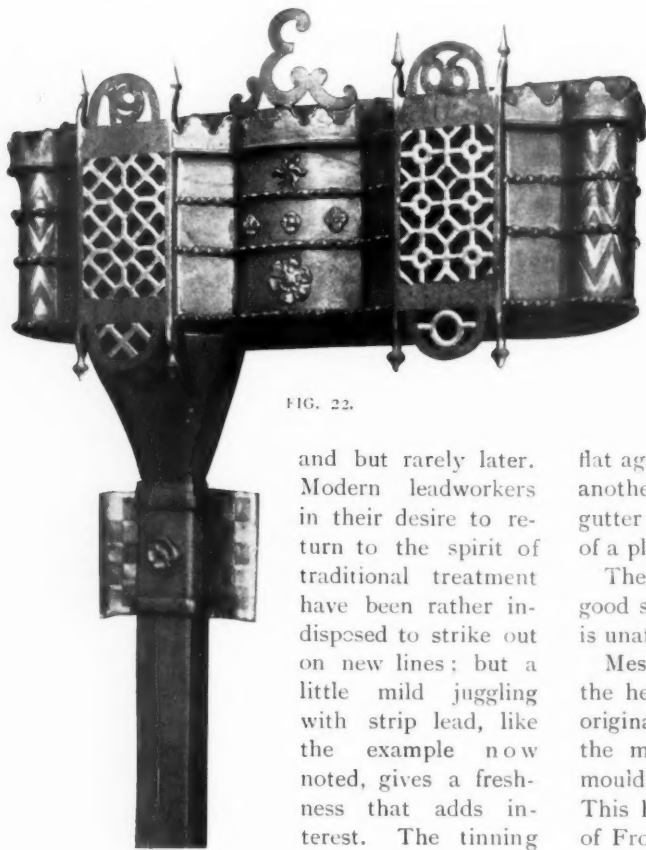


FIG. 22.

and but rarely later. Modern leadworkers in their desire to return to the spirit of traditional treatment have been rather indisposed to strike out on new lines; but a little mild juggling with strip lead, like the example now noted, gives a freshness that adds interest. The tinning

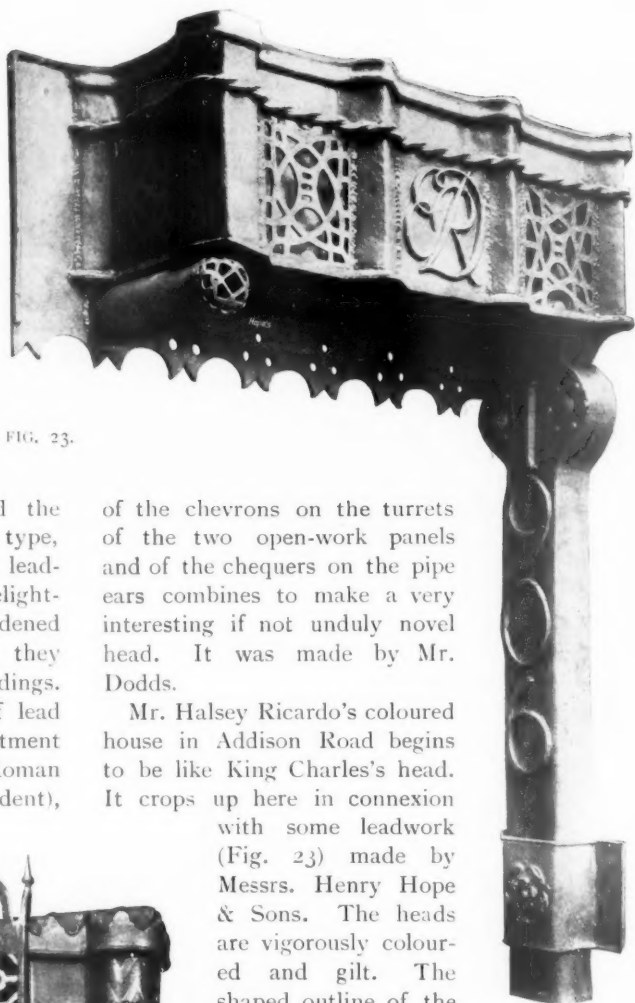


FIG. 23.

of the chevrons on the turrets of the two open-work panels and of the chequers on the pipe ears combines to make a very interesting if not unduly novel head. It was made by Mr. Dodds.

Mr. Halsey Ricardo's coloured house in Addison Road begins to be like King Charles's head. It crops up here in connexion

with some leadwork (Fig. 23) made by Messrs. Henry Hope & Sons. The heads are vigorously coloured and gilt. The shaped outline of the back continued below

the box of the head is a new idea to me. On some heads at Torrington, North Devon, there are pierced and shaped ears, and in some rather degraded late eighteenth-century heads the back plate is shaped, but the old people generally kept to square outlines for any sheet work that was

flat against the wall. The shaping is, however, another legitimate opportunity for variety. The gutter of Fig. 25, also made by Messrs. Hope, is of a pleasant formality.

The head of Fig. 24, made by Mr. Dodds, has good simple outlines, and the pierced ornament is unaffected and pleasant.

Messrs. Wimperis and Best have succeeded (in the head of Fig. 26) in a design showing some originality of form without any ill-treatment of the material, by no means an easy task. The moulding of the top is gay without being trivial. This head is from the works of Messrs. Singer of Frome, who also made the example of Fig. 28,

designed by Mr. J. S. Gibson. The latter cannot be regarded as very successful or indeed characteristic leadwork. The rather hard lines of the general outline and of the interlaced detail would be more appropriate to cast iron.

The majority of such modern pipe heads as are designed and made on right lines are built up of cast sheet metal. Messrs. Singer use both this method, which is simple plumbing, and also box patterns such as are employed by iron-founders. There is much to be said for the latter method, particularly where several heads are to be made of one design and size, but it is an objection that the surface of the lead is always a sand surface. The method of building up

from cast sheets gives the alternatives of using either the sand surface or the cooling surface. Furthermore,

with box patterns there is more temptation to depart from a natural treatment of the metal,



FIG. 24



FIG. 25.

and indeed entirely to forget it.

The barber's pole and chevron decorations of the head of Fig. 27 (Mr. Bankart) are done in bright tinning, and the design generally is simple and appropriate. It is based on the turreted fancies of the seventeenth century, but with enough difference to make the feeling frankly modern. The shaping of the top edge gives it an architectural character, yet without affectation.

Of Mr. Bankart's heads illustrated in plate No. 29 it may be said that they show originality while they preserve the right traditional feeling. The example D is one of a series fixed at Manchester Cathedral. The lily, St. George

and the Dragon, and the fleur-de-lis are the chief tinned ornaments, and are appropriate enough, for the cathedral is dedicated to the

Blessed Virgin, St. George, and St. Denys. The St. George ornament needs special comment. It



FIG. 26.

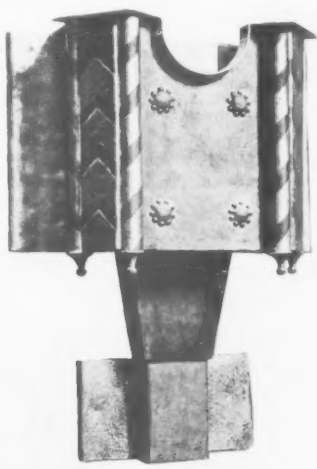
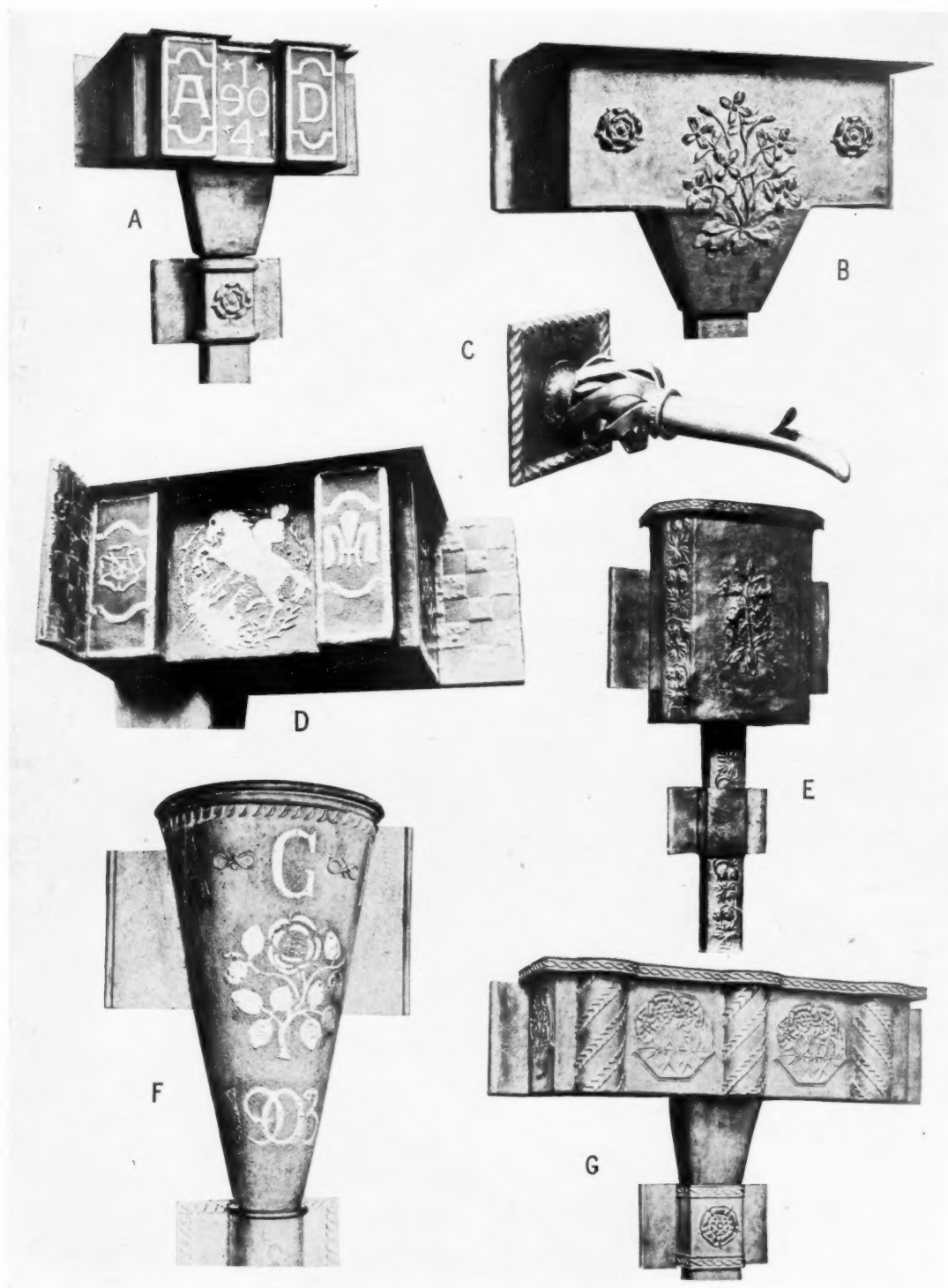


FIG. 27.



FIG. 28.



is almost pictorial; and though there is ample historical authority for masks and small figures in cast relief, I know of no similar use of tinning for figure work. The treatment is, however, purely conventional and seems perfectly justified. The long plain funnel of F is a happy example of the pipe head reduced to its simplest and most practical form. The floral ornament redeems it from baldness, and the head is a pleasant change from the sometimes distorted and troubled outlines which derive from wild searches after originality. The character of the flower ornament is sound. Some of Mr Bankart's early work showed an undue delicacy in its surface ornament, and suggested embroidery rather than leadwork, but his later work is masculine and unaffected. Heads B and E are good, but I think the "embroidery" criticism may be levelled against them to a small extent. The surface decoration of the pipe of E is attractive. A is a straightforward design, and G a well-balanced head on early seventeenth-century lines, yet modern in detail. The spout C shown also on the plate is illustrated among pipe heads as it might very well be a gargoyle. It is fixed on an external church wall to discharge water from a piscina into an earth drain, an open-air arrangement which seems open to some liturgical objection.

Messrs. George Wragge, Ltd., have carried out many important pipe heads to the designs of various architects. The example of Fig. 31 was made for the restoration of Horsley Hall, Hexham, to the design of the architect, Mr. G. H. Kitchin. It is a sober thing, in strict subordination, as heads should always be, to its architectural surroundings. The head of Fig. 30, also made by Messrs. Wragge, is one of the simple sort welcome on any building, and markedly better than a head full of design, unless the design is restrained and appropriate.

The illustrations of this article go to show, I think, that there is no lack of idea both in the design and workmanship of modern pipe heads.



FIG. 30.

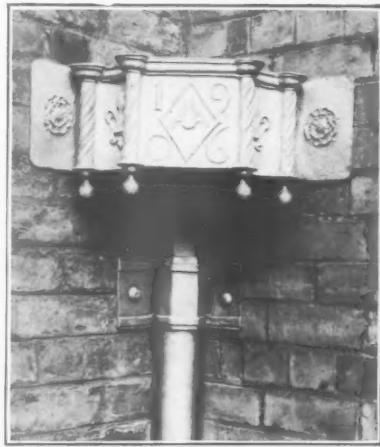


FIG. 31.—HORSLEY HALL.

The ideas are good, but they are not spread enough. The number of people who make lead pipe heads of merit is distressingly few. The fault lies rather with the average plumber than with the average architect. There is a clear enough call for good design and for a return to intelligent methods, but nearly all the "ornamental" leadwork done at technical schools is unspeakably bad. I take up my parable with the first volume of a book on plumbing now in course of publication, which is written by sixteen experts. From the technical side it is full of admirable information, and possibly could not be bettered. Mr. John W. Hart, who is responsible for one section of this work, is a past master in all the *arcana* of wiped joints and seam rolls, and a technical instructor of parts;

but in one chapter he lets fly on "ornamental" leadwork, and illustrates a pipe head which he sets to his students. It is simply dreadful. Until the authorities who govern technical schools realise that the art of leadwork must be taught by an artist, who will work side by side with the technical expert, these grievous productions will be thought by the rising generation of plumbers to be "artistic" leadwork. There are, of course, honourable exceptions. Professor Lethaby and Mr. F. W. Troup have struggled manfully to im-

port a new spirit among L.C.C. students, and individual architects have sought to instil into the mature plumber some right feeling for his material. In practice, however, if good leadwork is wanted, the few firms who specialise are the only sources of supply. The Worshipful Company of Plumbers has done more perhaps than any other of the City Companies to support and improve the craft it represents. If the Company would devote a tithe of the energy which it gives to registration and to improving technical excellence, to some instruction in artistic righteousness, it would be doing a good and greatly needed work.

LAWRENCE WEAVER.

(To be continued.)

Morden College, Blackheath, Kent.—I.



THE interest attaching to almshouses, homes of rest, and the like, may be in part sentimental, but there is probably no class of building which so readily lends itself to picturesque design of a quiet sort, so that they possess in addition a charm to the architect which is independent of the sentimental interest altogether. It is worthy of note also that in most cases, and certainly in the most successful from the architect's point of view, this picturesque quality is obtained by no sacrifice of architectural truth, but rather by allowing a well-thought-out plan to shape the external design.

The necessity for economy, both in the materials and their use, has in most cases dictated the quiet style in which they are built, yet this once more is gain rather than loss to the student, teaching valuable lessons in the elimination of unnecessary detail, and throwing him back upon the study of scheme, the bed-rock of design.

Many articles have appeared upon particular examples of the type of building under consideration, and illustrations in large numbers may be

found, especially in books dealing with the work of the Renaissance in England. Among the lesser known examples may, however, be mentioned Cobham College in Kent, earlier, and Berkeley Hospital, Worcester, later in date than Morden College, and of both illustrations are given.

The college at Blackheath stands very much as originally built, hidden away in its own grounds in the south-east corner of the heath, and a casual visitor would hardly be aware of its existence. It is, however, well worthy of a visit, since the characteristics mentioned above as typical of this class of building are in it exemplified to the full.

The college was founded about 1695 by Sir John Morden, Bart., as a home of rest for reduced gentlemen, merchants of the City of London, "for whose relief of all the foundations in and about London for distressed people of all sorts there had been none erected hitherto."

Sir John himself had tasted adversity, and had a fellow-feeling for those in his own position of life who, through no fault of their own, might suffer losses in trade and be likely to feel the pinch of want.

He appears to have been the only son of George Morden, Esq., of London, citizen and



COBHAM COLLEGE, KENT: QUADRANGLE, LOOKING SOUTH-EAST.

DRAWN BY T. FRANK GREEN.



COBHAM COLLEGE, KENT: SOUTH SIDE.
DRAWN BY T. FRANK GREEN.

goldsmith, and Mary, daughter of Thomas Harris, Esq., of London. He was created a baronet in 1688, and the title died with him. A record in the Heralds' College gives the date of his birth as

August 23rd, 1623; but the parish register of St. Bride's, London, in which parish he was born, mentions the date as the 13th. Such registration errors, however, are not unknown, even in recent



COBHAM COLLEGE, KENT.
THE QUADRANGLE, LOOKING NORTH-WEST.



BERKELEY HOSPITAL, WORCESTER.

Photos: T. F. Green.



THE MAIN ENTRANCE.

Photo: E. W. M. Wonnacott.

times. In the Register of Pedigrees of the Heralds' College bearing his arms and crest, and attested by his signature, he does not trace his ancestry higher than his grandfather, Robert Thurlow, of Suffolk; nor does the certificate of his death, drawn by the Somerset Herald of Arms, contain more than mere mention of the names of his father and grandfather, whereas it enters minutely into the kin of Dame Susan, his wife, the daughter of Joseph Brand, Esq., of Edwardstone, Suffolk, and gives the names and matrimonial alliances of her brothers, sisters, and the names of their descendants.

Stow gives the arms of Simon Morden, Mayor of London in 1369, which are the same as those borne by Sir John, which are argent, a fleur-de-lys gules, with the arms of Ulster; with crest a lion passant; those of the Brands, his wife's family, being azure, two swords in saltire argent, the hilts or, with a border engrailed of the second.

At the period of Sir John's entry into commercial

life, the members of the Turkey Company were carrying on an extensive trade with the Levant in woollen cloths, lead, pewter, copperas, logwood, and pepper. They also took out with them dried fish, sugar from British colonies, and other produce, which being sold in Portugal, Spain, and Italy for pieces of eight, gave them the wherewithal to purchase homeward cargoes. Sir John became a member of this company, and was very successful in his transactions, entering into them personally, and even undertaking a voyage to the Levant, where he is supposed to



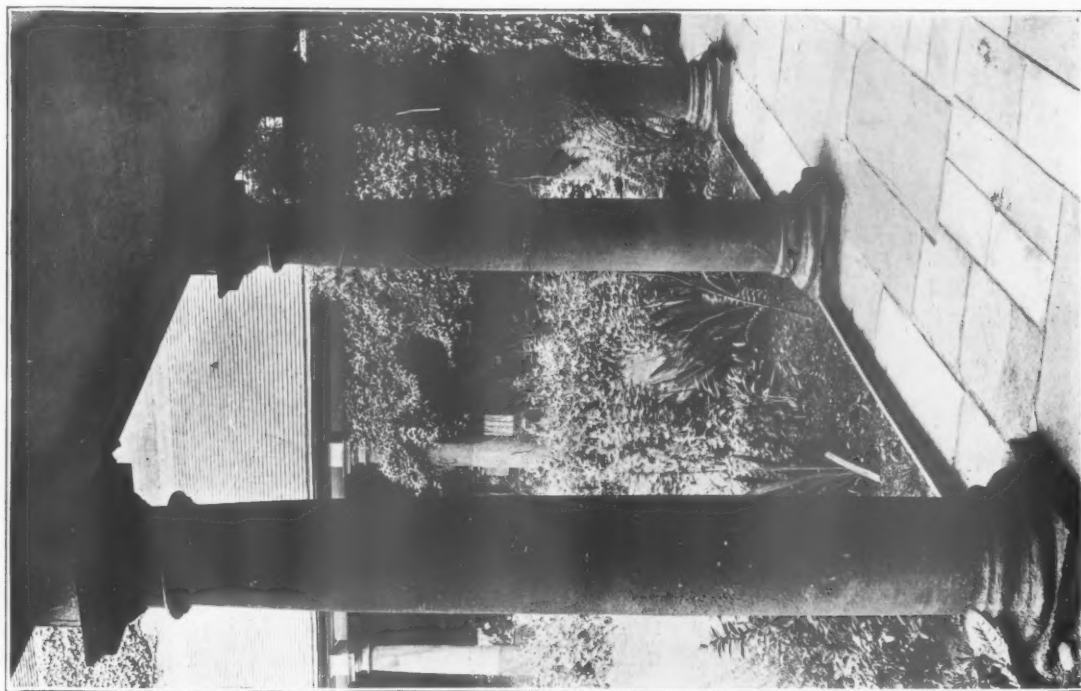
Photo: Percy Green.

PORTRAIT OF THE FOUNDER.
FROM AN ENGRAVING.

THE NORTH WING FROM QUADRANGLE.

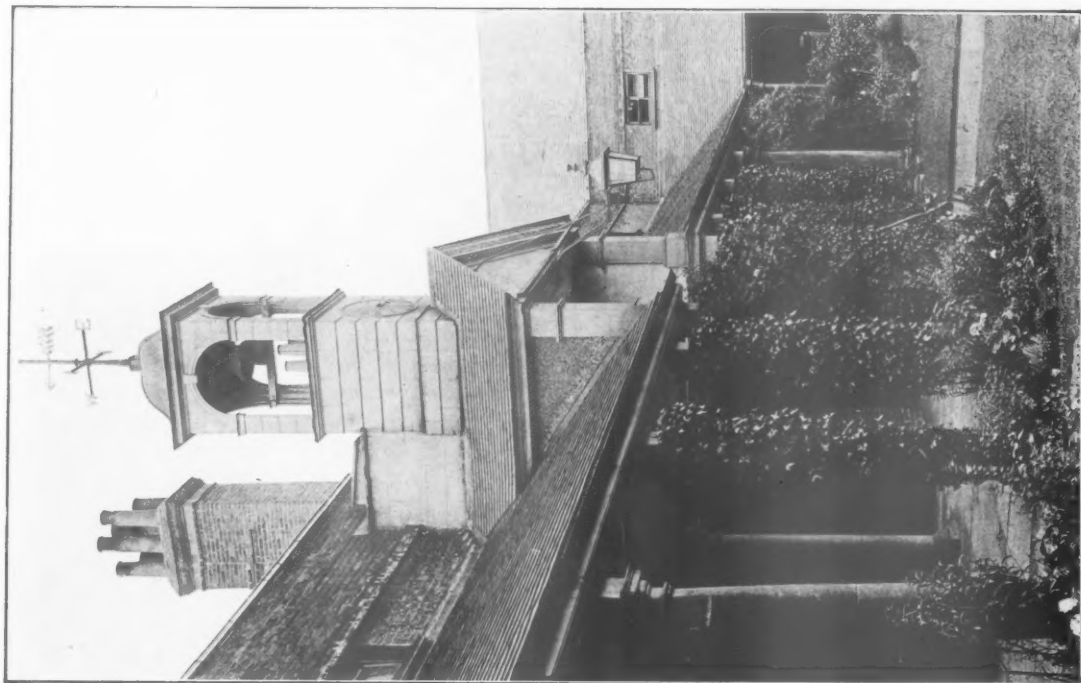
Photo: E. W. M. Wonnacott.

have resided for some time, Stow saying that "he returned from Aleppo with a very fair estate." He at this time enjoyed great worldly prosperity, and owned many ships; but the tenure of riches was then, as ever, precarious, and he lost the whole of his property and was reduced to poverty. There are several traditions relating to this sudden reverse, but it is not quite certain how the loss came about. It seems, however, probable, from some expressions in his will, that his fleet was lost at sea. Whether this was so or not, the



Photos: Alan Potter.

BROMLEY COLLEGE: PART OF QUADRANGLE.



BROMLEY COLLEGE: THE QUADRANGLE.



BROMLEY COLLEGE: THE GATES.

Photo: C. H. Freeman.

following tradition, current in the college about one hundred years ago, is interesting:—

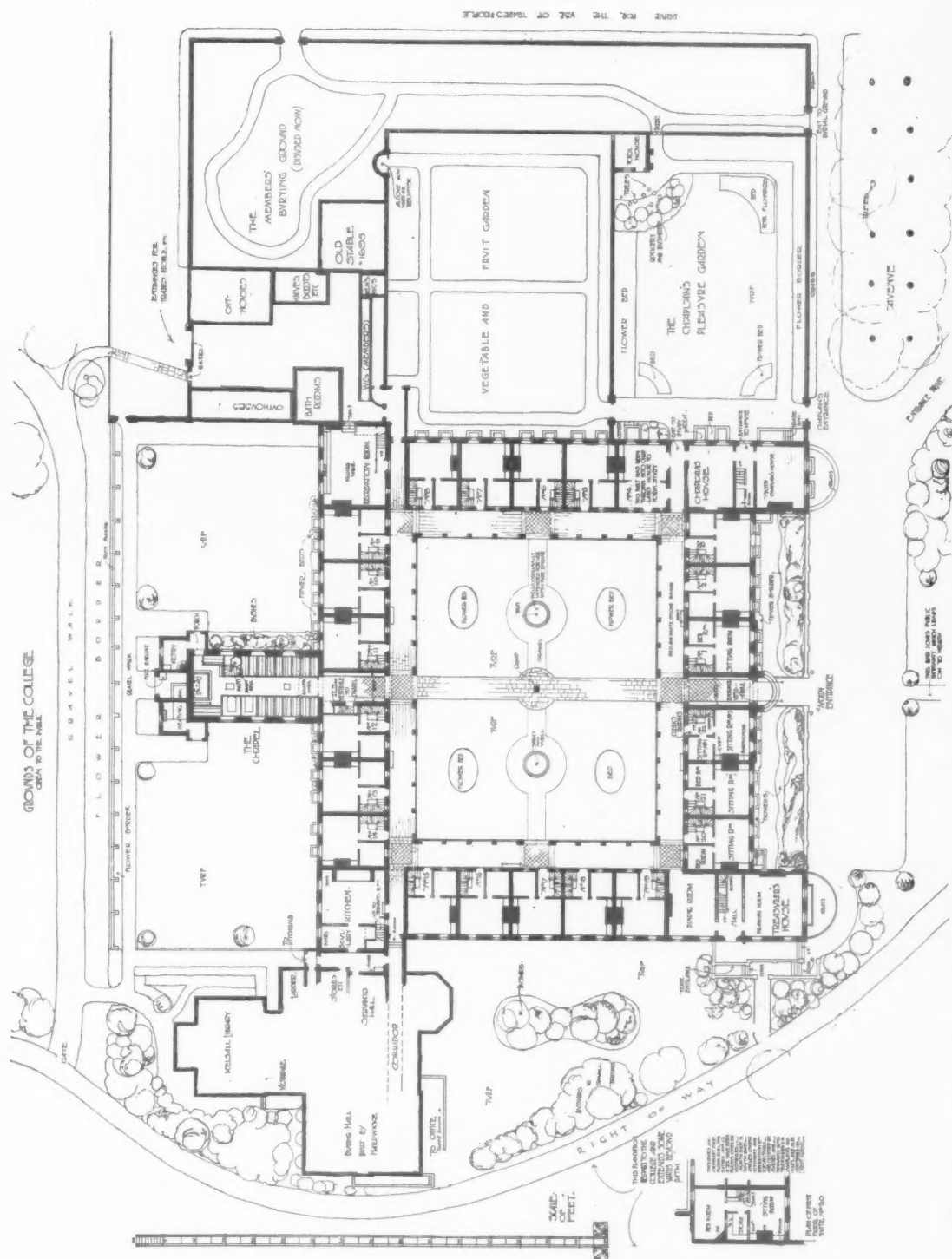
Sir John Morden, having resided many years at Aleppo, shipped the whole of his merchandise on board three vessels, and sent them on a trading voyage, *en route* for the Port of London. He then, with his family and the remainder of his property, embarked on a ship bound for the same place, where he intended to settle. Arrived safely, he sought news of his ships, but could obtain none, and as year after year passed away without tidings they were finally given up as lost. Sir John was by this time reduced to such poverty that he was obliged to take service with a tradesman, who employed him to wait upon customers for orders. Waiting in the hall of a gentleman's house one day, he overheard him reading from a newspaper the astonishing piece of intelligence that three ships supposed to be lost, not having been heard of for ten years or more, had arrived at London, heavily and richly laden. Sir John instantly ran into the City to learn further particulars, and found they were his own missing vessels. In the joy of the moment he made a resolution that he would out of his now recovered wealth found an asylum for decayed merchants, "so that none other might thereafter be reduced to the extreme penury he had himself endured."

In due course this resolution was ready to be carried out, and he accordingly visited Bromley

College, then recently erected, or possibly in course of building, and making himself conversant with its arrangement, instructed Sir Christopher Wren to prepare a design upon similar lines for the building we now see. The site selected was in a field called the "Great Stone Field," adjoining Sir John's manor of Wicklemarsh, where he then resided.

In parenthesis, it may be noted that this manor belonged in 1598 to Robert de Vere, son of the Earl of Oxford. After Lady Morden's death it was, in 1723, sold to Sir Gregory Page. He pulled down the manor house and built a magnificent stone mansion in its place, which was designed by John James of Greenwich, and is said to have been completed in a year. Bequeathed to his grand-nephew, Sir Gregory Page-Turner, it was finally sold in lots, and the house destroyed in 1787, the building estate of Blackheath Park being developed on the site.

In addition to defraying the cost of building the college, Sir John also amply endowed it by his will of October 15, 1702, with the whole of his estate, "both real and personall," subject to a few small legacies and to a sufficient income and property being retained by Lady Morden during her life to enable her to live in a style befitting her position, the whole being at the disposal of the college at her death. These dispositions occupy the first part of the will, the



remainder dealing with the foundation and endowment of the college, its rules and officers, its management, and the pensions to be paid to members. Mention is also made of the "gownes all alike" which they are to wear. Unfortunately no pictorial record of these seems to exist, and a writer in the "Strangers' Guide" of 1787 says that the gowns with founders' badge formerly worn had not even then been in use for some years. The badge was of silver, oval in form, bearing the arms of Morden and Brand.

There were to be in the college as many poor merchants as the foundation would maintain, who were to have rooms and £20 yearly each. The officers were to be a treasurer at a salary of £40 a year; a chaplain at a salary of £30 a year, each residing in the college; further, a cook and butler, the latter also to be clerk of the chapel, were also to be provided at £10 a year each, with board and lodging. The management was to be in the hands of visitors or trustees appointed by the will (including Sir John's wife, Dame or Lady Susan), for whose entertainment during the yearly visitation a sum of £10 was to be set aside to be expended in a dinner to themselves and provender and stabling for their horses; and rooms also were to be provided for the reception of the visitors.

At the decease of any two of them, other Turkey merchants were mentioned as their successors. At the death of these, further trustees to fill the vacancies were to be chosen from the Turkey Company to keep the numbers up to seven, and "if that company fail," says the will, "then they should be chosen out of the East India Company," "and if that Company fail," then out of the Court of Aldermen of the City of London, "and if the Court of Aldermen fail" the visitors then surviving should at the death of any one of the seven choose a gentleman of Kent to fill the vacancy.

A codicil states that as the House of Commons has rejected his application for a remission of taxation for the college, he is obliged to reduce the yearly pension to £15, and after his death, "some portions of the estate not answering as well as was expected," Lady Morden was obliged to reduce the number of members also, which was, however, at her decease again increased.

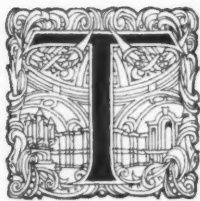
The increase in the value of the property held by the estate has since much enlarged the scope of the charity, and not only are the pensions to members and salaries of officials now more liberal, but a number of out-pensioners receive relief.

T. FRANK GREEN.

(To be continued.)

The Royal Army Medical College and Laboratory, Millbank, London.

Woodd and Ainslie, Architects.



THESE buildings have been erected, under instructions from the Army Medical Advisory Board, for His Majesty's Government as the headquarters of the Army Medical Staff in London, to replace the educational department at Netley, now abandoned.

They consist of two blocks, and occupy a fine site overlooking the river and embankment immediately adjoining the Tate Gallery.

The southern portion is entirely devoted to officers' quarters, and consists of the various mess-rooms, commandant's house, mess-man's quarters and offices, kitchen, and accommodation for seventy-six resident officers.

The northern block is given up to educational purposes, and is divided into two departments—hygienic and pathological—arranged round a central lecture theatre, and has been designed to harmonise more or less with the barrack buildings

adjoining, so as to lend a certain amount of uniformity to the parade-ground.

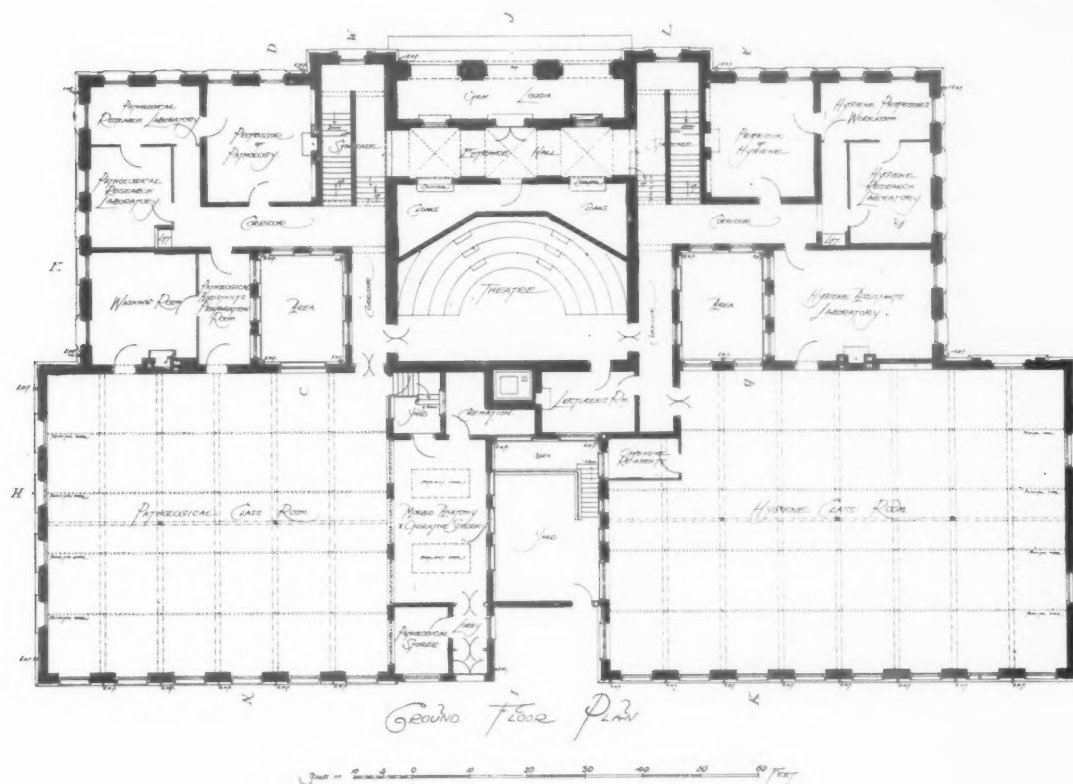
The river frontage, unfortunately, could not be extended, as the authorities were desirous of retaining the small ornamental garden which forms a pleasing adjunct to the south-western corner.

The buildings are of fireproof construction throughout, and the roof over residential block formed in concrete on constructional steelwork. The fireproof floors in both buildings were executed by the Frazzi Fireproof Construction, Ltd., who contracted for a provisional sum for the whole of the floor and flat-roof work, including constructional steelwork. These floors were finished with Rust's Vitreous Mosaic bedded on the floor. The whole of the partitions used in the buildings were also supplied and fixed by the Frazzi Fireproof Construction, Ltd. They are all three inches thick, built of Frazzi Excelsior Partition slabs. Grey granite has been used for the base of the building and the angle quoins generally, the remainder of the stone being



Photo: Arch. Review Photo, Bureau.

VIEWS OF THE COLLEGE BUILDING FROM GROSVENOR ROAD.



THE LABORATORY BUILDING.

Portland throughout, except that for the heavy projecting cornice on southern block, which is in green Westmorland stone from the Kirkstone quarries of Arthur Jackson & Son, Ambleside. Facing bricks have been supplied by T. Lawrence & Son for the laboratory, and by J. H. Holden, of Cranleigh, for the college.

Whilst economy has been a consideration throughout, a certain amount of latitude has been possible in some of the principal rooms, the woodwork of mess-room, ante-room, library, and staircase being carried out entirely in English oak.

The hot-water supply and steam are provided from two 27 ft. boilers in basement of laboratory, and the engineering works have been carried out

by John Legg & Son, Swansea, under the superintendence of Kirkland and Capper, consulting engineers. The radiators used were manufactured and supplied by the National Radiator Co., and consist largely of their Astro swinging pattern.

We are indebted to the courtesy of Colonel James, the Commandant, for permission to take the accompanying photographs.

The cost of the buildings amounts, approximately, to £94,000, inclusive of laboratory and electric-light fittings; and the work generally has been executed by Ashby & Horner, Aldgate, E., in conjunction with the various sub-contractors, some of whose names are subjoined.

ROYAL ARMY MEDICAL COLLEGE AND LABORATORY, LONDON.

WOODD & AINSLIE, Architects.

KIRKLAND & CAPPER, Consulting Engineers.

F. WALKER, Clerk of Works.

ASHBY & HORNER, General Contractors.

SOME OF THE SUB-CONTRACTORS.

OTIS ELEVATOR Co.—Electric Lift.

T. LAWRENCE & SONS, Bracknell; J. H. HOLDEN, Cranleigh.—
Facing Bricks.

JOHN LEGG & SON, Swansea.—Hot-water Engineering and
"Ideal Radiators.

CASH & Co.—Electric Bells and Telephones.

OSLER & Co.—Electric Fittings.

LONGDEN & Co.; ROBBINS & Co., Dudley.—Grates.

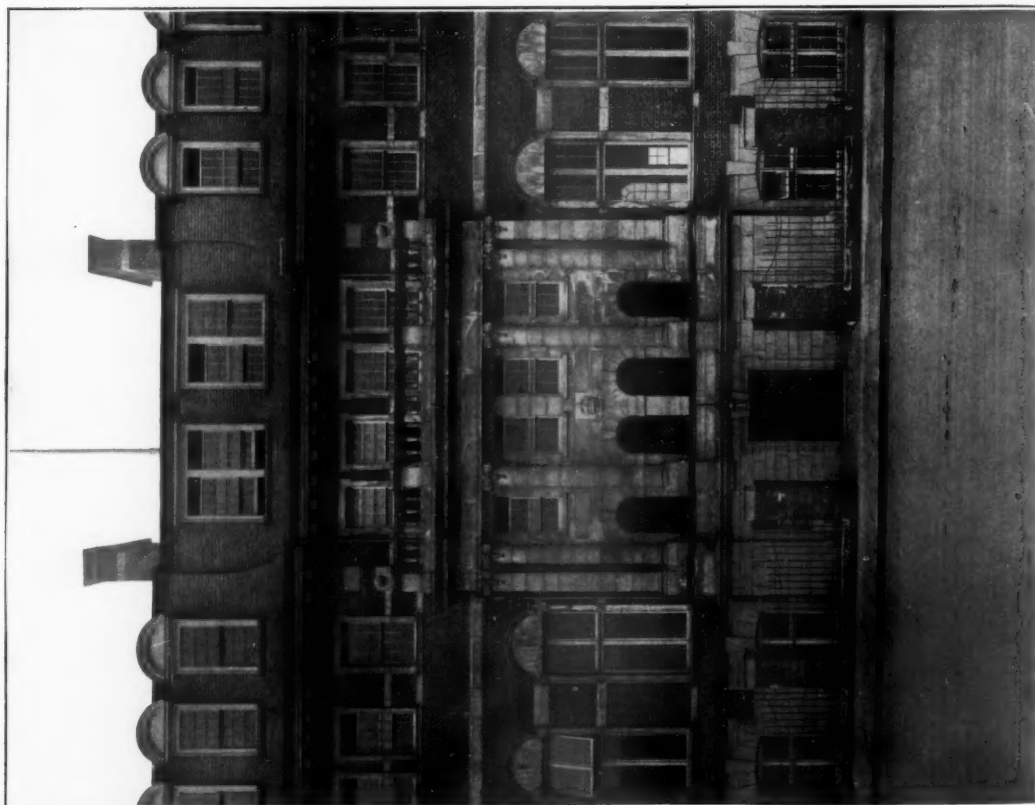
JOHN HEYWOOD & Co., Manchester.—Laboratory Fittings.

FRAZZI FIREPROOF CONSTRUCTION Co.—Fireproof Flooring.

FARMER & BRINDLEY; J. WHITEHEAD & SONS.—Marble Work.

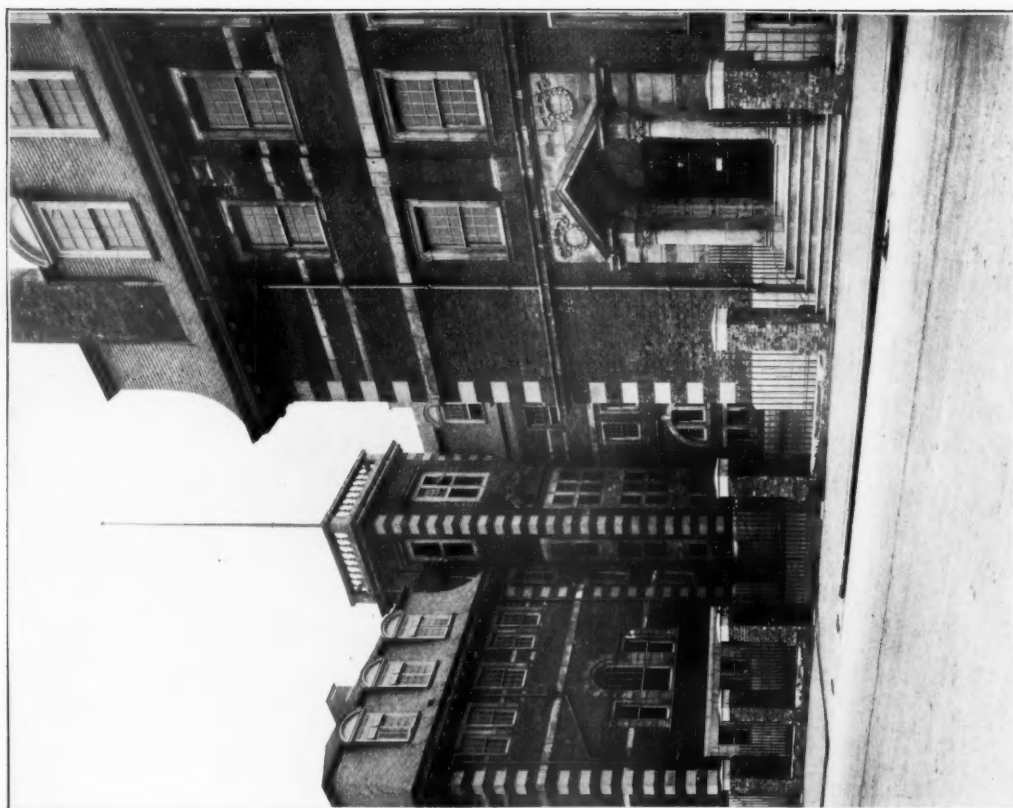
GILBERT SEALE.—Stone Carving.

JAMES GIBBONS.—Door Furniture, &c.

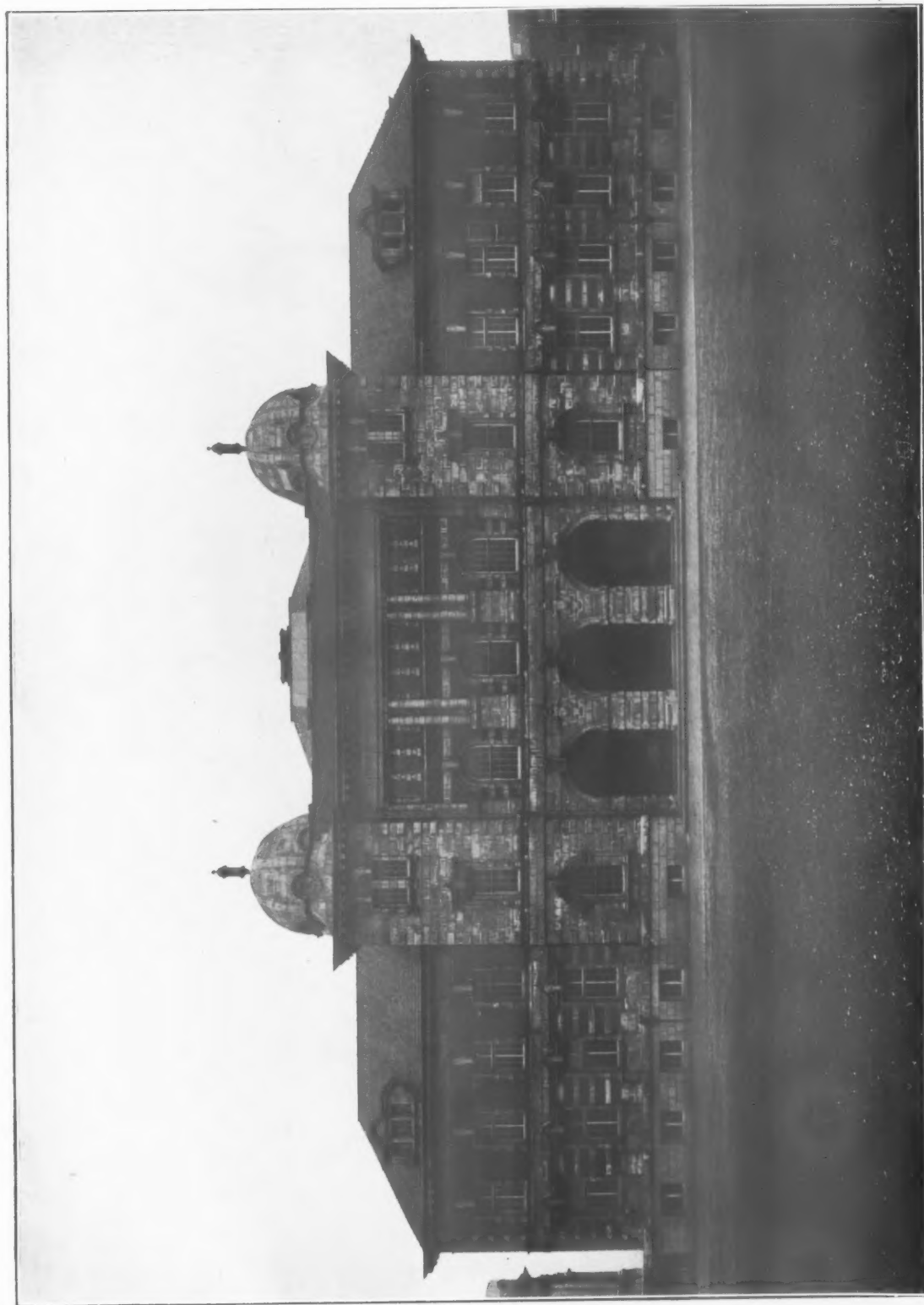


Photos: Arch. Review Photo Bureau.

DETAIL OF FAÇADE ON GROSVENOR ROAD.



ENTRANCE TO THE COMMANDANT'S HOUSE IN ATTERBURY STREET



THE LABORATORY BUILDING.

Photo: Arch. Review Photo, Bureau.

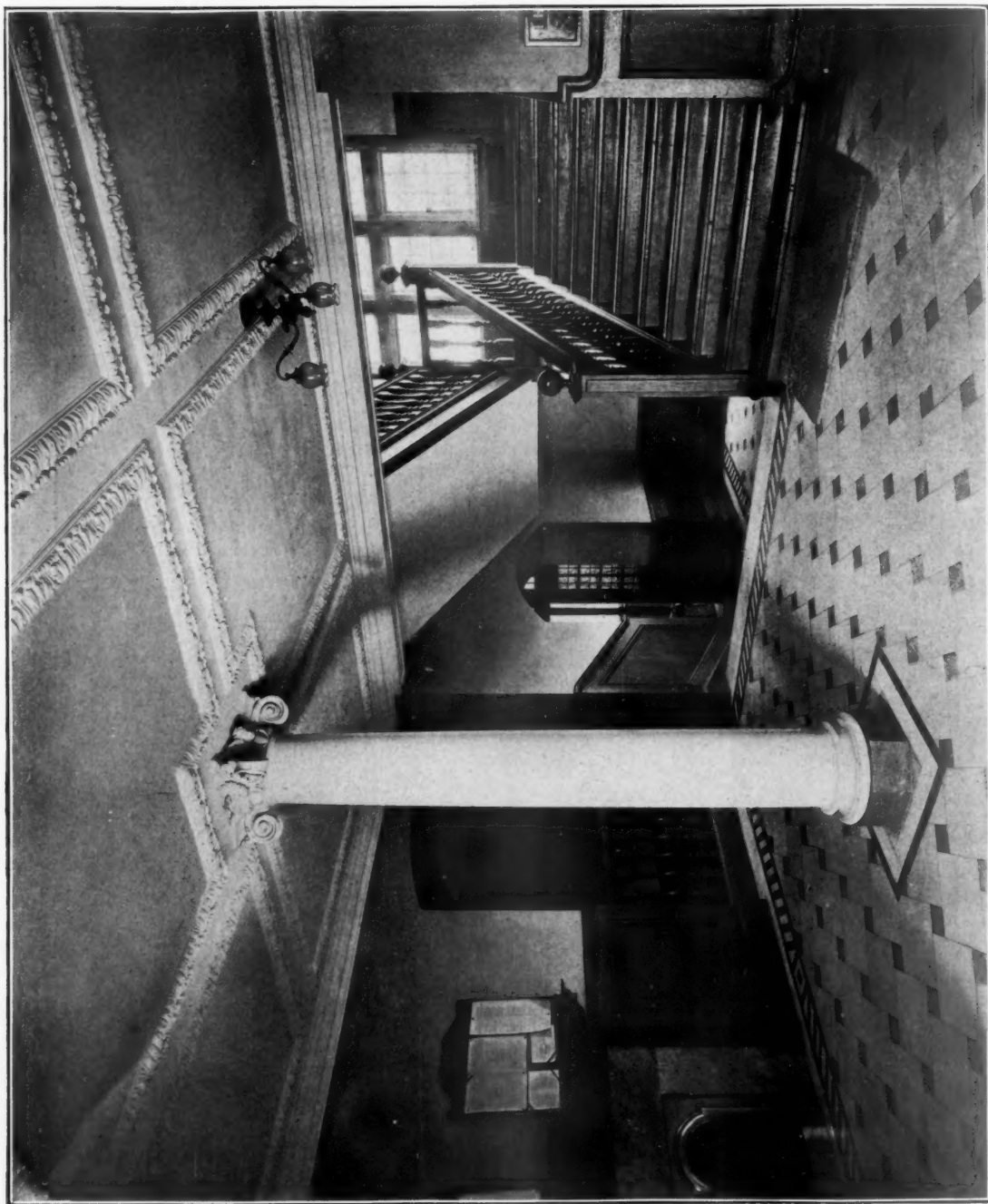


Photo: Arch. Review Photo Bureau.

THE ENTRANCE HALL OF THE COLLEGE.



Photo: Arch. Nether Photo. Bureau.

THE MESS-ROOM.



Photo : Arch. Bureau Photo. Bureau.

THE LIBRARY.



Photo: Arch. Review Photo. Bureau.

THE ANTE-ROOM.

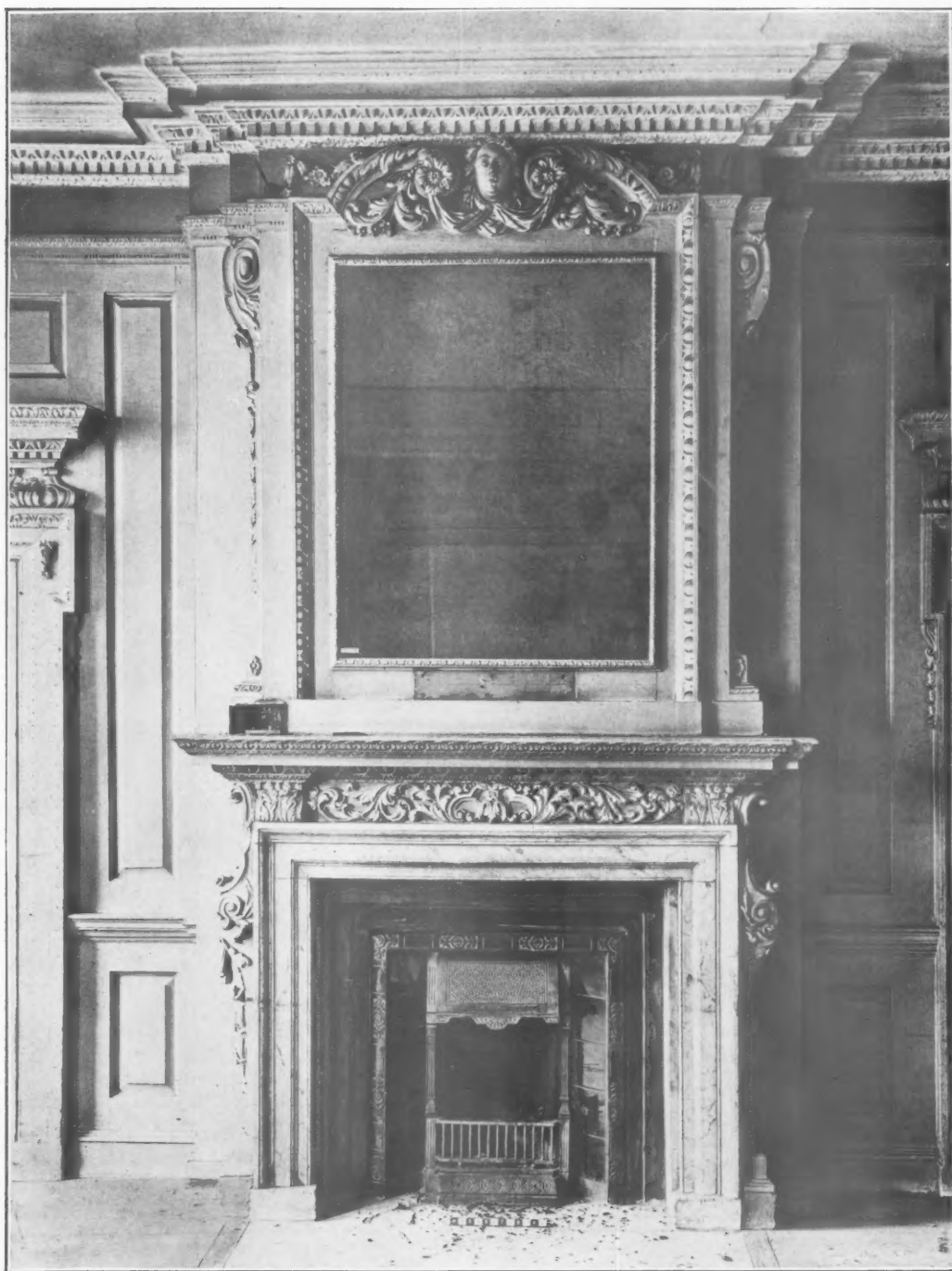


Photo: Arch. Review Photo, Bureau.

INTERIOR OF HYGIENE CLASS-ROOM.

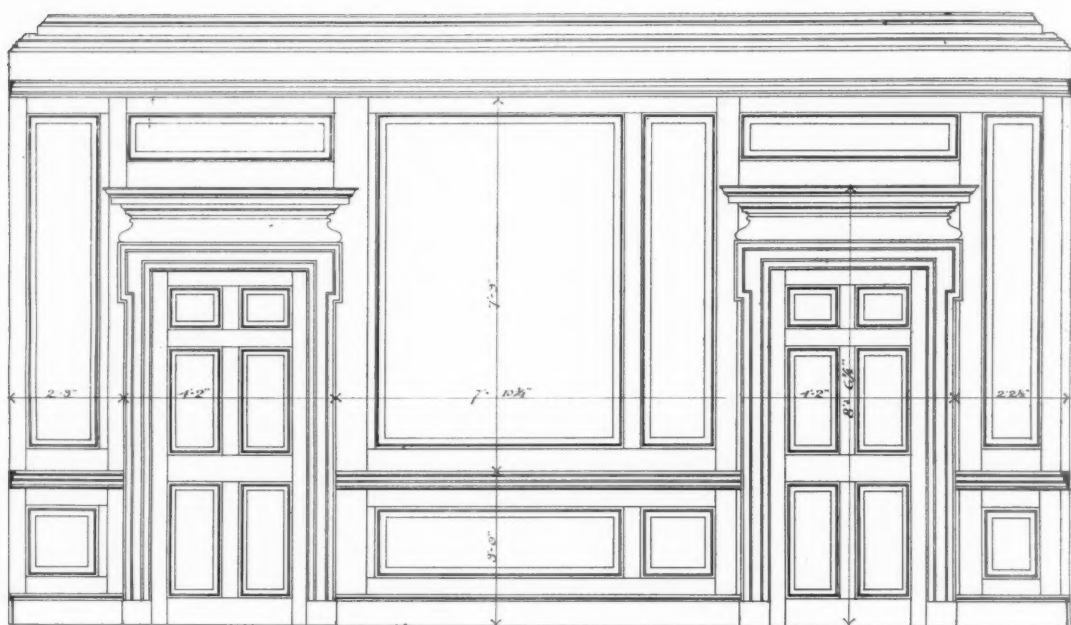
The Practical Exemplar of Architecture.

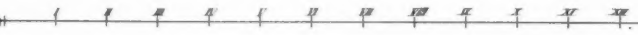
XVIII.

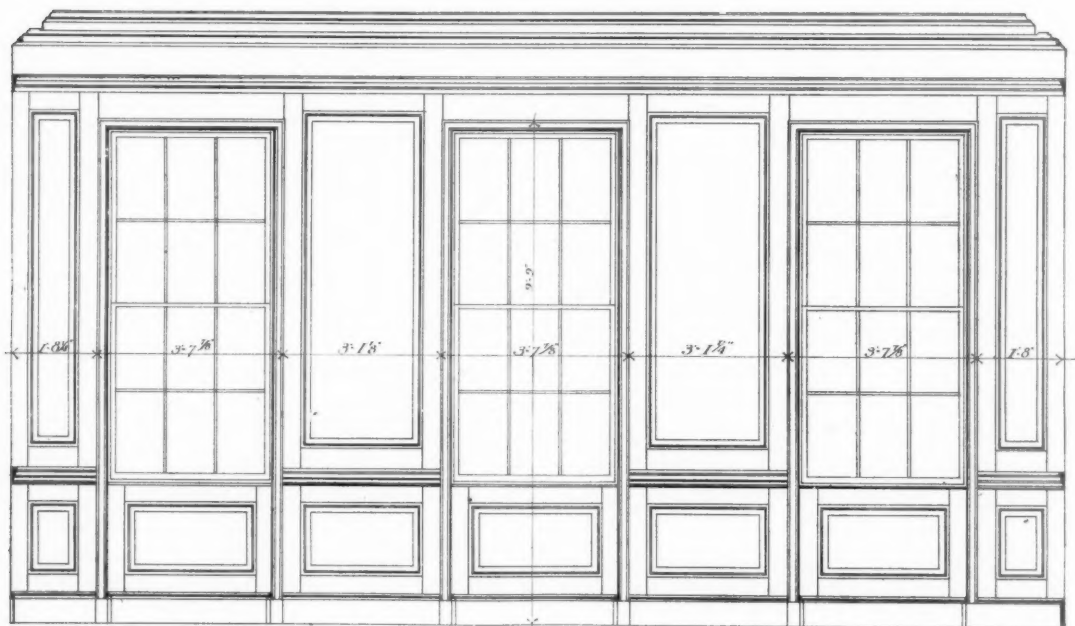


Board of Education.

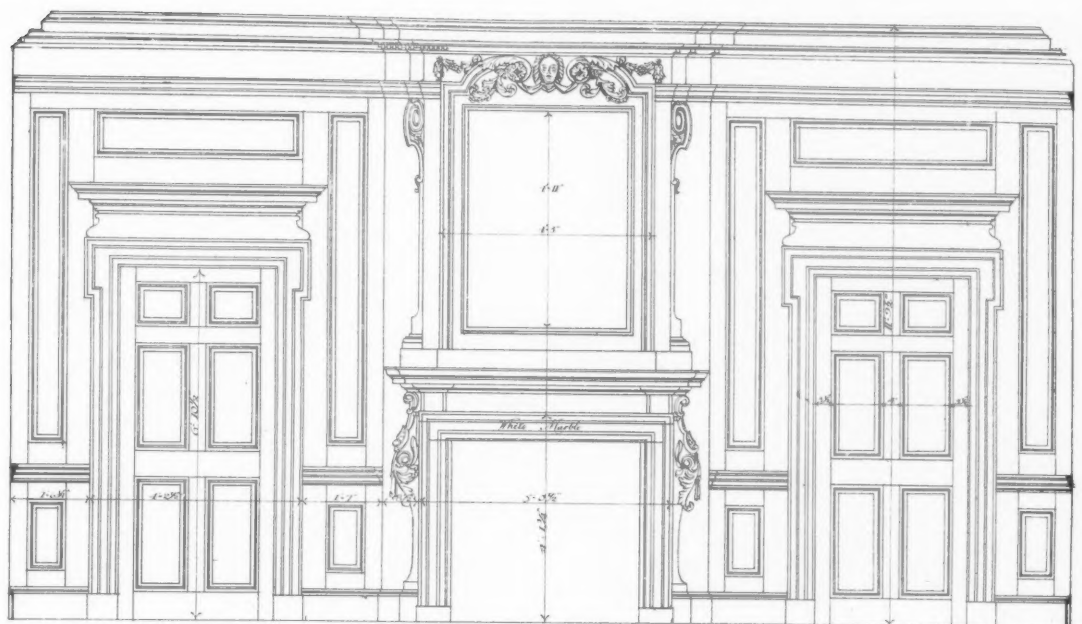
NO. 26, HATTON GARDEN, CITY OF LONDON.
CHIMNEY-PIECE IN THE CAMBRIDGE WARD.



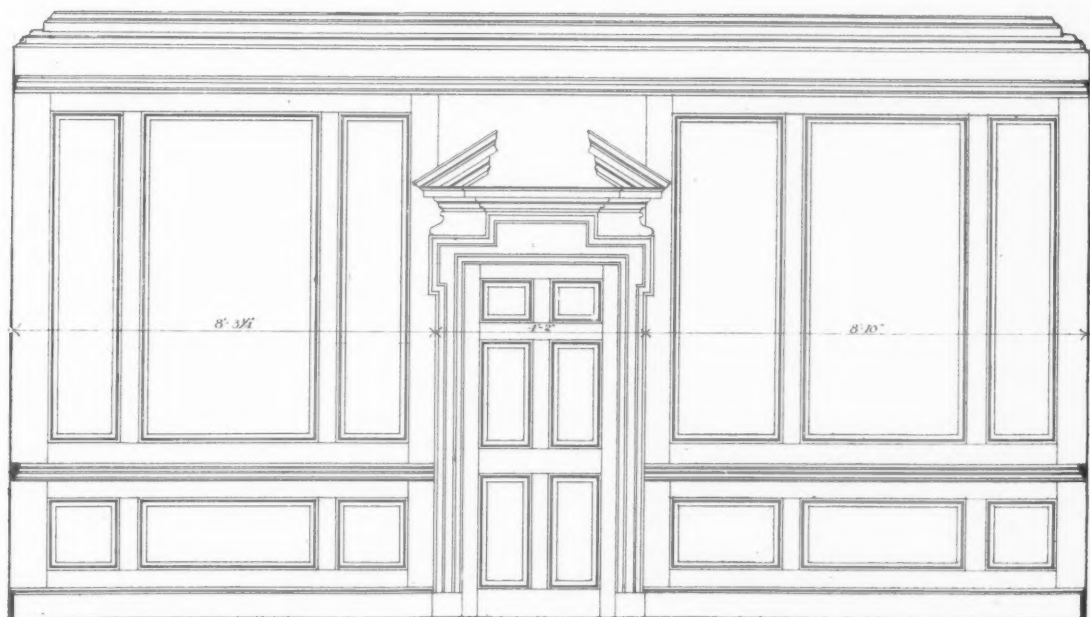
Scale of Inches  *Feet*



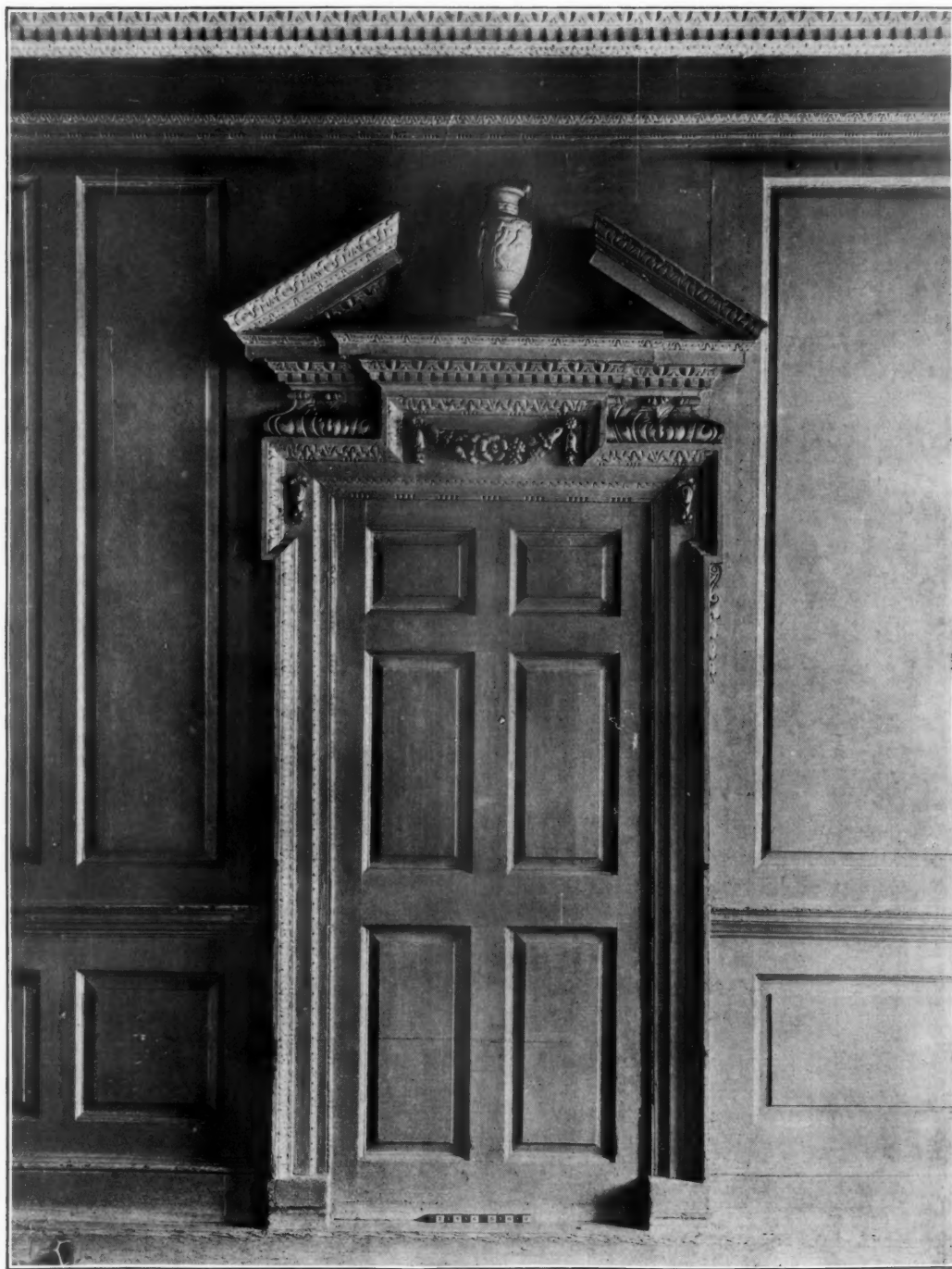
NO. 26, HATTON GARDEN, CITY OF LONDON.
PANELLING, ETC., IN THE CAMBRIDGE WARD.
MEASURED AND DRAWN BY J. M. W. HALLEY.



Scale of Inches *Feet*

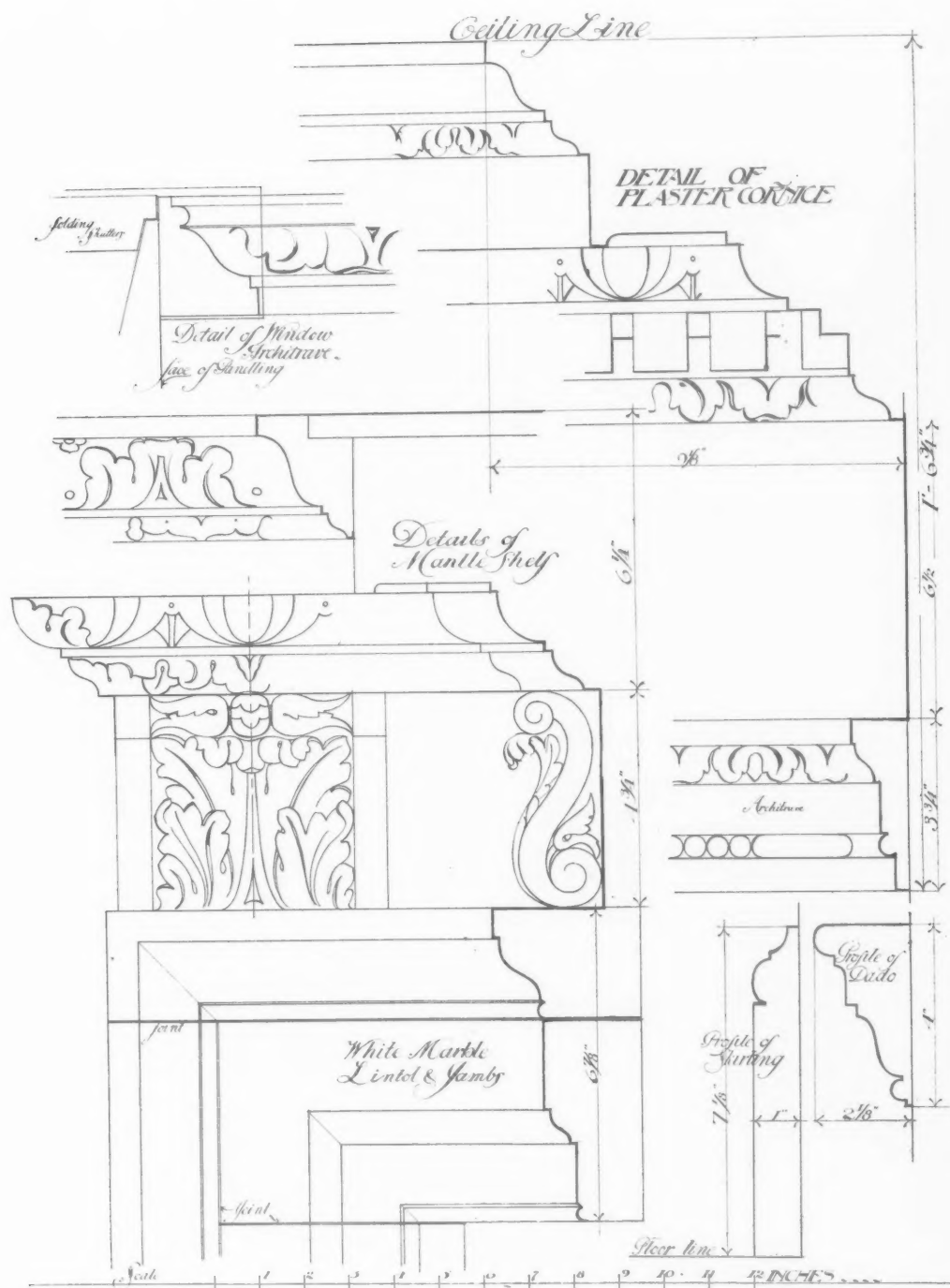


NO. 26, HATTON GARDEN, CITY OF LONDON.
PANELLING, ETC., IN THE CAMBRIDGE WARD.
MEASURED AND DRAWN BY J. M. W. HALLEY.
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Board of Education.

NO. 26, HATTON GARDEN, CITY OF LONDON.
DOORWAY IN THE CAMERIDGE WARD.

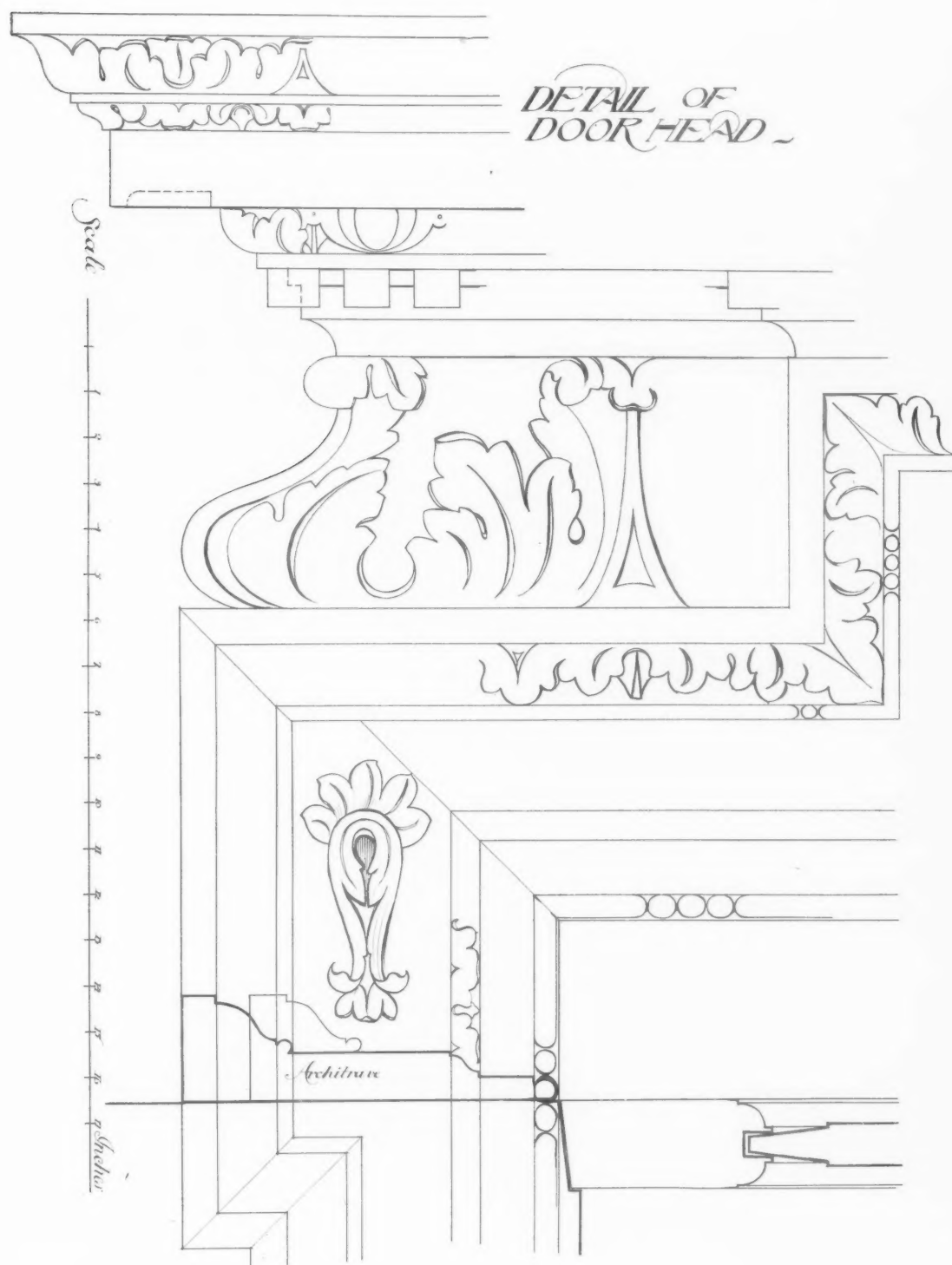


NO. 26, HATTON GARDEN, CITY OF LONDON.
 THE CAMBRIDGE WARD: DETAILS.
 MEASURED AND DRAWN BY J. M. W. HALLEY.
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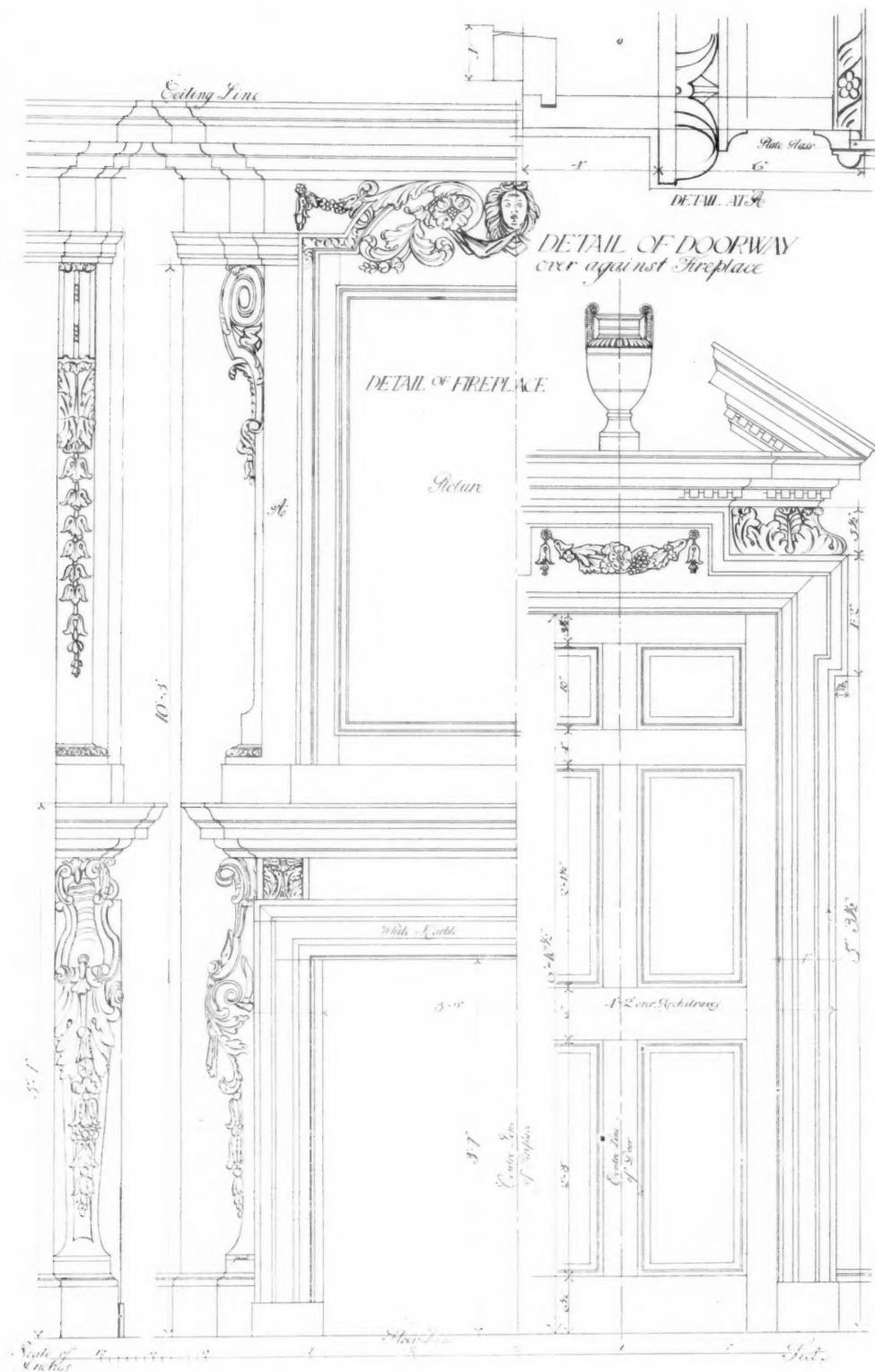


Board of Education.

NO. 26, HATTON GARDEN, CITY OF LONDON.
DOORWAY IN THE CAMBRIDGE WARD.



NO. 26, HATTON GARDEN, CITY OF LONDON.
DOORWAY IN THE CAMBRIDGE WARD.
MEASURED AND DRAWN BY J. M. W. HALLEY.

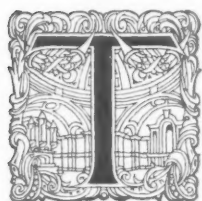


NO. 26, HATTON GARDEN, CITY OF LONDON.
THE CAMBRIDGE WARD: DETAILS OF CHIMNEY-PIECE AND DOOR.
MEASURED AND DRAWN BY J. M. W. HALLEY.

Books.

FRANÇOIS-AUGUSTE RODIN.

François-Auguste Rodin. By Frederick Lawton. With 24 illustrations. 2s. net. London: E. Grant Richards, Ltd., 7, Carlton Street, S.W.



THE publication of a small and interesting handbook on François-Auguste Rodin, by Mr. Frederick Lawton, raises anew the question of the influences which have aided to form the majestic powers of this great sculptor. Now that Rodin has reached the apogee of his art, there are probably few people, if any, who would care openly to deny him the possession of a genius comparable only with the giants of the past. So much of his art is architectural in character, that its final tendencies (so far as we can estimate them) have peculiar interest in relation to the influences which are shaping architecture.

The early years of Rodin's career were employed in the carving of architectural ornament, and it must have taken all the vigour of his individuality to break through the rococo traditions which were the daily bread of such work. Quite early the force of the gothic spirit began to make itself felt. Despite the influence of study in Italy and the atmosphere of art in Paris, always so wedded to the spirit of the Renaissance, it steadily grew in power, until in later years we find Rodin writing comparisons between antique and gothic in which his summing up is altogether in favour of the latter. That his work itself shows an

increasing gothic purpose may be seen if it is considered in the light of his own words. That it is gothic in the sense of imitative mediævalism is of course the exact opposite of fact, but that it is gothic in the wider sense of subordinating beauty to truth, in a passionate pursuit of natural ideals, and in the striving to impart to his figures spiritual significance and force, is indisputable. If so much may be admitted we are facing an odd situation. We are familiar enough in England with the gothic intention, and the more or less competent gothic performance of minds stirred by an attempted return to mediævalism and by a love of the Church. In general, however, lay art, both in France and England, is altogether antagonistic to any spiritual *ethos*, and manifests itself by a vigorous pursuit of classical forms and ideals.

The astonishing fact about Rodin is the power of the gothic spirit untouched by anything like the attitude of the "ecclesiastically-minded layman." In him the classic and gothic ideals meet without clashing. It may perhaps be said that the gothic spirit is seen through classical forms, and triumphs over them. All historical art is a ready instrument in his hand. "The Burghers of Calais" monument is a magnificent example of this. Wholly gothic in intent, the pride of the clean-shaven bearer of the keys has all the stern characterisation of a Roman portrait of the third century.

All this leads us to wonder whether, if an architect of that supreme calibre which distinguishes Rodin as a sculptor and attached to the same ideals were to arise, the tide of the Neo-classic movement might be stayed, and "the orders" given a much-needed rest.

Even given the architect, the analogy of Rodin would probably apply. Despite his eminence (perhaps because of it) he has founded no school, and may indeed be regarded as a man born out of due time. It was different in days past. As Mr. Lawton says, "the Church was then a centre of artistic amalgamation, which we seek in vain to obtain to-day. The arts suffer by division and separation."

The failure of those influenced by Ruskin and the pre-Raphaelites to do more than impart to their time a vague sense of craftsmanship, is proof enough that the chaos of modern thought is destructive of any movement tending to artistic solidarity. A William Morris and a Rodin may come and go, but without some rallying point like the Church of the Middle Ages, our arts, like our philanthropies, will continue to grope.

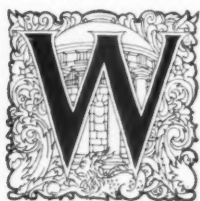


"THE BURGHERS OF CALAIS."

From "François-Auguste Rodin," by F. Lawton.

VASARI ON TECHNIQUE.

Vasari on Technique: being the introduction to the three arts of design, Architecture, Sculpture, and Painting, prefixed to Vasari's "Lives of the Most Excellent Painters, Sculptors, and Architects." Now first translated into English by Louisa S. Macle hose. Edited with introduction and notes by Professor G. Baldwin Brown. 8½ in. by 6¼ in. 328 pp., 30 illustrations. London: J. M. Dent & Co., 29, Bedford Street, Strand.



WE offer a hearty welcome to this book, which, as its sub-title explains, is a translation of the three treatises on architecture, sculpture, and painting prefixed by Vasari to his *Vite*, with an introduction and exhaustive notes by Professor Baldwin Brown. It is not easy to over-estimate the value of the work, for Vasari describes the methods which were used in his own time, and speaks of them in a way only possible to one who has had practical knowledge of his subject. "As we read Vasari's descriptions and recipes," says the editor, "the air all about us seems full of the noise of the mason's hammer, the splash of plaster on the wall, the tinkle of the carver's chisel against the marble, the grating of the chaser's rasp upon the bronze."

Vasari had tried his hand at all three of the arts. He had been for a little while in the bottega of Michelangelo, and when that master was called away to Rome he had been placed with Andrea del Sarto. Later on he studied under Baccio Bandinelli, the carver of the Hercules and Cacus, which stands to this day under the Loggia de' Lanzi. He was thoroughly conversant with architecture and the building methods then in vogue; he had painted for the Medicean dukes, and in Rome in each of the several media; he had seen Guglielmo da Marsiglia making the stained-glass windows for the Duomo at Arezzo, and had even tried his hand at modelling in plaster. The editor of "Vasari on Technique" passes this latter phase of his work over in silence, and seems to consider that the treatise on sculpture shows a less intimate knowledge of his subject than the two others. Yet Benvenuto Cellini tells us that when he made his model for the statue of Neptune in competition with Giovanni da Bologna and others, Vasari personally assisted Bartolomeo Ammannato. He says that "the duke (Cosimo I de' Medici) came from the palace, with Giorgetto the painter, to Ammannato's apartment in order to view the statue of Neptune, upon which Giorgetto had worked several days with his own hands" (Cellini, "Autobiography," chap. xlv).

In the three treatises Vasari goes fully into the methods adopted by the craftsmen of his day. Under the heading of architecture he begins with

a description of the different marbles and other building stones then in use. These remarks are ably supplemented by the scholarly notes of the editor, who has collected such a mass of information on the subject as to leave very little for any future writer to add. We do not, however, consider his note upon "cipollino" and "cipollaccio" altogether satisfactory (p. 36). It is true that "the terminations '-accio' and '-ino' are dear to the Florentines," but there is all the world of difference between them. "Masolino" means "Little Tom" or "Tommy"; but "Masaccio" means "Hulking Tom," or even "Dirty Tom." Vasari, too, who hated Rome in his later days, speaks of her as "questa Romaccia," while he calls his wife, Niccolosa Bacci, by the affectionate diminutive of "La Cosina." We suggest that for some reason or other the "cipollaccio" was considered inferior to the "cipollino."

In his note on the slate called "pietra di Lavagna," found in the Riviera di Levante, the editor quotes Mr. Brindley as saying that it is "of poor quality and liable to bleach to a dirty ochre colour like that of brown paper" (p. 55). This stone, however, in days gone by was much used by the Genoese for the carved coat of arms which every nobleman thought it his duty to place over the entrance to his palace. Those which were left unspoiled by the political turmoils of the year 1797 show no indication of bleaching; the colour of them is a semi-lustrous black, and the arrises of the carved figures are as sharp and fresh as though they were cut but yesterday. There is a notice of the stone in Giustiniani's "Annali della Repubblica di Genova" written about the year 1534. "In this territory (near Chiavari) there is found a certain rock, or rather a vein of rare stone, which is to be met with in very few other places. This stone is very soft and easy to cut when first exposed to the sun and air, even like unto the cutting of a marrow or turnip. It is split with oaken wedges in the manner employed in Paris." He also tells us that it is "patient under the chisel (*paziente al scarpello*) even after the sun and air have had access thereunto." Although the remark is totally irrelevant, we cannot refrain from adding that Giustiniani describes the district as being so mountainous and broken that the very birds have difficulty in flying over it! This stone was used for some of the mantelpieces in the palace of Andrea D'Oria in Genoa.

Vasari's dislike for gothic architecture comes in for an interesting note. It should be borne in mind that he only voiced the sentiments of his time, without clearly distinguishing between the pointed style of northern countries and the work of the Lombards. All that was not "modern" was gothic. In a letter to Vincenzio Borghini,

dated from Milan (June 9th, 1566) he says that he has been to Pavia and "saw all the works of the Goths" (*tutte le cose de' Goti*), referring clearly to the Lombardic work in San Michele. Cellini found the northern styles equally distasteful:—

"... architettura

Storpiata e guasta alle mani de' Tedeschi."¹

Vasari's remark that the cost of a thousand pieces of gold-leaf, labour included, "was not more than the value of six scudi" (p. 248) seems to call for a more extended note than the editor has vouchsafed to us. It appears from a letter written by Vasari to the Cavalieri di Sto. Stefano at Pisa in 1570 that the cost of laying on gold-leaf was five scudi per thousand, and that owing to the intricacy of the decorations on the organ he feared that the workmen would strike for six scudi per thousand. In each case the price was for labour only, and does not seem to agree with the statement in the text.

It is impossible in a short review to mention all the good points which the book possesses, but we cannot turn from the editor's notes to the work of the translator without referring especially to the illuminating monograph on "Sculpture treated for position" (p. 180 et seq.). Professor Baldwin Brown has attacked the question in a way which should earn for him the thanks of all who are interested in the subject. The illustrations, too, form a valuable adjunct to the text.

And now to return to the translation. It is a pity that Miss Macle hose has chosen to frame her sentences so closely upon Vasari's model. Italian rendered literally into English does not give us literary English. "Ècci," for example, may, and does, mean "here is now"; but it is not English, and "there is" loses not one whit of the sense and is more euphonious. Then we read of stones whose colour "draws rather towards green." Vasari certainly uses the verb "trarre" (to draw), but the translation here should be "inclines or tends towards." "Leaves of paper" is not a happy expression; and "the first daub of rough stucco" scarcely betrays the presence of a technical mind in this literary partnership. Worse still is the description of the artist's first sketch for a picture. Vasari's words are, "sono fatti in forma di una macchia, ed accennati solamente da noi in una sola bozza del tutto," which is rendered into English by "they are made in the form of a blotch and are put down by us only as a rough draft of the whole." Quite true; "macchia" does mean a "blotch," but not in this instance. It clearly means a sketch diagram showing the general disposition of the features which the finished picture will

contain. We consider "with other tools that scrape" rather a puerile rendering of "con altri ferri che radono."

As an example of the not altogether satisfactory construction of the sentences the following, from p. 210, must suffice: "Hence springs the invention which groups figures in fours, sixes, tens, twenties, in such a manner as to represent battles and other great subjects of art. This invention demands an innate propriety springing out of harmony and obedience; thus if a figure moves to greet another, the figure saluted having to respond should not turn away."

After all, the blemishes are few, and they are insignificant in comparison with the general interest which "Vasari on Technique" will assuredly evoke.

TWO NOTABLE GARDEN BOOKS.

Italian Gardens: after drawings by George S. Elgood, R.I., with notes by the artist. 14 in. by 10 in. pp. x, 158. 52 plates in colour. Price 42s. nett. London: Longmans, Green & Co., 39, Paternoster Row.

The Garden Beautiful: Home Woods and Home Landscape. By W. Robinson. 9 in. by 6 in. pp. xii, 176. 8 wood engravings. Price 7s. 6d. nett. London: John Murray, 50A, Albemarle Street, W.

THE lovers both of gardens and of exquisite painting are put into deeper debt to Mr. Elgood by this sumptuous volume, one plate of which we are enabled to reproduce by the courtesy of the publishers. Italy is the paradise of the garden architect, and beautiful as are the greatest of the English gardens, patriotism must give way to truth. For us there is always the supreme beauty of the English green in leaf and turf, but when the Italian architect is abroad and at his best comparison collapses. How happily and surely Mr. Elgood has fixed the colour of the sun-soaked stone must be sought in the book itself. In some of the plates the colours are a trifle low in tone, but doubtless they have lost a little in reproduction; in others there is a softness and haze that one associates rather with the atmosphere of English gardens such as Mr. Elgood has already revealed to us with intimate sympathy. In general, however, the pictures are beyond praise. In a few, such as that named "Azaleas," the artist lets go, and gives us a blaze of colour, relying simply on the flowers. In most the chief interest is in fountain or terrace, statue or gateway.

The arrangement of the book is geographical, under the headings of Roman, Florentine, &c. It is hard to believe that in Rome there can be such a garden as that of the Villa Colonna. Mr. Elgood has drawn no more beautiful picture than that of the oval platform "surrounded by statues of marble, toned and mellowed by age into delightful harmony with the great overhanging hedges of evergreen oak." One seems to be present at a meeting of the old gods, and waits to hear the pipes and Pan stamping in the thicket. La Vasca dell' Isolotto, Boboli Gardens, is a delightful example of clipped hedges, and the balustrade on which Flora and Pomona stand in the Villa Palmieri is a liberal education in garden architecture. In the forecourt of the monastery at La Badia is topiary work of a complexity which makes our efforts at Levens Hall and Heslington Hall look clumsy. At the Villa Arson is a terra-cotta Venus di Medici in a rococo niche or pale blue stucco, altogether as notable a contrast as may be imagined to the same statue in lead in a grey stone niche on the garden front of Rousham, chaste and indeed almost dour in the gardens which Kent laid out so well.

¹ Architecture maimed and spoilt in German hands.

Mr. Elgood's notes are full of knowledge, and he tells the history of the historic gardens with a simplicity and tenderness for his subject which matches well the beauty of his drawing. We can wish a garden lover no better fortune than to possess this book.

It is probable that the final battle between the prophets of the "formal" garden and the "natural" garden is some way off, but in any such Armageddon Mr. W. Robinson will be a doughty performer. We remember the desire of the gentle revolutionary to see the last king strangled in the bowels of the last priest. Mr. Robinson's page is so scorched with the fervours of controversy that we grow nervous for the safety of the authors of "frivolities of paper plans," and of the writers who do not "take the trouble to grasp the simplest elements of what they write about." Mr. Robinson loves "natural" gardens and hates formal gardens. In the course of his argument he adopts the simple but not too ingenuous method of building up a bogey and then hitting it manfully. "*It is only (the italics are the author's) where the plants of a garden are rigidly set out in geometrical design, as in carpet gardening and bedding-out, that the term 'formal garden' is rightly applied.*"

He then proceeds to associate architects with this type of garden. Of course, if Mr. Robinson chooses to narrow the art of the formal gardener and the garden architect to carpet gardening, and to instance, as he does, the Crystal Palace and Chatsworth as examples of what fountain schemes do for a formal garden, he can easily prove his case, and is justified in any violence of language. Surely, however, this is a grotesque perversion of what is ordinarily understood by the words. Stated shortly, the idea of formal gardening is to avoid imitations of Nature which may result only in parody, and to bring the garden into relation with the house by laying it out on a definite design.

Our author seems to think that architects and others who have made a study of garden design think only on paper, and neither know nor care anything about the earth and its flowers, shrubs, and trees.

As Mr. Mawson's "Art and Craft of Garden Making" is gibbeted by unfavourable quotation, we may assume that Mr. Mawson is also among the men of Belial; but surely he has long since won his spurs as a practical gardener as well as a designer. Mr. Robinson is a lover of good tree-planting, and writes about it with the rare sympathy and insight that comes of vast knowledge and experience. We quite agree that the question, "Take away all tree-planting and good gardening from our Castle Ashby, Longleats, or Wiltons, and what do we gain?" admits of no answer favourable to such a ridiculous course. But who has suggested such a removal? Certainly no lover of formal gardens. Rhetorical questions of this sort merely darken counsel. When Mr. Robinson says that "the painted gravel gardens of Nesfield and Barry and other broken-brick gardeners were also attempts to get rid of the flowers and get rigid formality instead," he simply says the thing that is not. Eden Nesfield will be remembered when Capability Brown is merely a cause of mocking. Perhaps, however, we take Mr. Robinson's philippics too seriously. He has a literary style of a delightful and pungent sort, and when thus equipped it is a great temptation to follow the traditional Irish advice, "When you see a head hit it." The true purpose of the book, apart from its controversial side, is to sing the praises of woodland, and this is done convincingly and without any attempt at the tiresomely lyrical. We agree that "the whole system of dotting trees on grass is a wrong one," but it is only given to the few to take to the woods in ideal Robinson fashion. For those who can, this book is an admirable guide, and even for less ambitious schemes than the creation of a wood the information as to the types of trees suitable for different soils, climates, and aspects

is infinitely valuable, and can be found nowhere else so well set out. Whether one gardens formally or otherwise or not, it is a book to be read.

The ordinary garden lover without several acres for woodland will doubtless continue to regard the true formal garden as the best treatment for limited spaces, and will continue to think such formal gardens as those of Melbourne and Studley the more beautiful for their woodland background, but altogether beautiful in themselves.

We congratulate the publisher on the brilliant wood engravings. They are a refreshing change from the usual half-tone block, and we assume they are engraved from photographs, as no artist's name appears on the title-page.

THE PRE-RAPHAELITES.—REMBRANDT.

The Pre-Raphaelite Brotherhood: a critical monograph. By Ford Madox Hueffer. 6 in. by 4 in. pp. xii, 174. 38 Illustrations. 2s. nett.

Rembrandt: a study of his life and work. By G. Baldwin Brown, M.A. 8 in. by 5½ in. pp. xii, 341. 48 Illustrations. 7s. 6d. nett.

London: Duckworth & Co., 3, Henrietta Street, Covent Garden.

FOR the books on matters artistic which issue from the house of Duckworth there is always a welcome. They are books with an idea, by writers who have something definite to say and the capacity for saying it. It is part of the pleasant cynicism of coincidence that books on Rembrandt and on the Pre-Raphaelites should issue simultaneously from the same press. When Holman Hunt and Dante Gabriel Rossetti went on a tour in Belgium they found nothing (as Mr. Hueffer reminds us) to say of the work of all painters, from Rubens to Rembrandt, but "filthy slosh."

Mr. Hueffer's book has the admirable purpose of defining the *personnel*, aims, and achievements of the Pre-Raphaelites. The word is generally used altogether too loosely, and neither Ford Madox Brown nor Sir Edward Burne-Jones were of the Brotherhood, which included seven only, of whom four hardly count. Holman Hunt and Millais were the true founders; Millais soon fell away from grace, and D. G. Rossetti drifted into aestheticism, an attitude far removed from Pre-Raphaelism as Holman Hunt understood and still understands it. It is a curious commentary on the genesis of far-reaching movements that this revolt from a muddy technique and muddier artistic outlook, though it changed the face of modern art, began by Millais's supreme facility in the manner of Etty and his like, and Hunt's equally marked incapacity to emulate such academic achievements. Millais had exhausted and was wearied by the Etty possibilities; Hunt did not begin to reach them.

Mr. Hueffer puts the main Pre-Raphaelite idea very clearly when he says that in 1848 the voice of the Brethren spoke in favour of the life that is around us—in favour of Character as opposed to Type.

Turning to Mr. Baldwin Brown's study of Rembrandt, we are struck by the excellence of his arrangement and division of chapters. The book is well made, a virtue the absence of which in so many publications is not atoned by much brilliant writing. The author sees his subject whole, and writes with an enthusiasm none the less inspiring because it is tempered by sound critical judgment. The drawings, etchings, and paintings are dealt with in their just proportions, and one may therefore get a clearer idea of the master's range and power than is possible from other more monumental works, such as that of Dr. Bode, which deals only with the paintings.

The section dealing with the etchings is perhaps particularly valuable, as it deals generally with the methods of etching, dry-point and graver, and helps to a clearer understanding of the technique.

The character of Rembrandt, his marriage with Saskia, his irregular unions with Geertgen and Hendrickje, his relation-

ship with his son Titus, and the financial disasters of his later life, are sketched for us clearly and sympathetically. There is no superfluous detail and no gossip, but enough of fact to create for us the atmosphere which influenced the painter, though indeed it seems clear that the burden of care did little to confuse that inner life which Rembrandt lived with his art.

To minds accustomed to associate the word "impressionism" with the work of Whistler and of the wilder sort of French moderns, "impressionist" will seem a queer label for Rembrandt, but Professor Baldwin Brown points out that in the development of his art in his later period he shed the exact delineation of robe and armour, and brought to his subjects a broad and summary handling which is the foundation of modern impressionism.

The sacred pictures, and particularly those in which Our Lord is the central figure, are described with a sympathy of criticism which is refreshing after the aloofness from subject affected by some critics, who can find nothing in the Divine Figure to discuss except a flesh tint.

To the analysis of methods of lighting, to the skilful use of architecture in landscape, to Rembrandt's uncertainty in portraiture, and to the psychology of his art, we can do no more than refer. The book is admirably illustrated, and regarded merely as a *catalogue raisonné* is of great value. It is, however, much more; and few books fall to a reviewer's lot which he can read through with such pleasure and commend with such sincerity.

ENAMELLING.

Enamelling: a comparative account of the development and practice of the art. By Lewis F. Day. 8½ in. by 5½ in. pp. xv, 222. 115 illustrations. 7s. 6d. nett. London: B. T. Batsford, 94, High Holborn.

A BOOK on enamelling comes almost naturally from Mr. Lewis Day's pen after his useful and comprehensive book on windows, for the general principles that govern the two arts are closely allied, and indeed the earliest enamellers were almost certainly glass-workers first. The connexion is, of course, most marked in cloisonné enamel, where the cloisons serve the same decorative purposes as the leads of a window.

Mr. Day, in his usual painstaking fashion, deals in detail with the early history and shows the gradual development of the art. On the subject of Byzantine enamel we are not sure of Mr. Day's accuracy. He gives the earliest of this work as being of the sixth century, but the most recent authorities, while admitting literary evidence for enamel as early as Justinian's time, are not inclined to date any example earlier than the eighth century. He also says, "It is all in gold, usually cloisonné," forgetful of the circular copper medallion, with copper cloisons, and enamelled on both sides with pictures of St. Theodore Tyron and St. George, to which Mr. O. M. Dalton last year drew attention.

Mr. Day has done well in trying to dethrone the fetish of Limoges. It is generally held that a Limoges enamel of the thirteenth century must be, *ipso facto*, a beautiful work. Limoges was the Birmingham of the Middle Ages in the matter of jewellery, and everything made there needs to be judged on its own merits. It later embraced pictorial enamel with amazing success, and Mr. Day wisely suggests that the term "Limoges" is better reserved for this painted work.

The modern craze for enamelling has produced a mass of crude work, and it is to be hoped that some of the imperfectly trained enthusiasts will learn from Mr. Day's book that it is an art very exacting if properly practised, and that good craftsmanship is of the essence of success. The book is admirably illustrated, but we trust that when a new edition is required Mr. Batsford may see his way to add some coloured plates. There are many "colour books" published these days which seem to have no justification, but here is a subject which calls urgently for colour reproduction.

'BURLINGTON' ART MINIATURES.

"Burlington" Art Miniatures. Reproductions of famous pictures from the Great Galleries, &c. No. 1, H.M. the King's Collection. In card box 4½ in. by 6½ in. 1s. 6d. nett. London: The Fine Arts Publishing Co., Ltd., 2, Cheapside, E.C.

THE reproduction of the world's masterpieces in painting proceeds apace; and recent years have seen an almost endless succession of books, portfolios, and prints devoted to this object. With the exception of the Mortimer Menpes series it cannot be said that the colour reproductions have been uniformly successful, and the publishers of the present series have wisely restricted their efforts to reproductions by the mezzogravure process. In all twenty of these cases will be issued, appearing at fortnightly intervals, and subscribers to the whole series will receive, free of cost, a cabinet to contain it. From the King's collection we have ten pictures: the portrait of the present King and the Duke of Connaught at an Aldershot Review, by Detaille; Napoleon at Fontainebleau (Delaroche); Derick Boru (Holbein); Charles I on Horseback (Van Dyck); Sir Walter Scott (Lawrence); the famous La Rixe of Meissonier; portrait group of the Three Eldest Daughters of George III (Gainsborough); the Jewish Rabbi of Rembrandt; the portrait of Rubens by himself; and the Baptismal Font (Landseer). The reproductions are excellently done, and within the printed limits of 3½ in. by 4½ in. could not well be bettered; the gradations of tone and the softness of the high lights are particularly noticeable. The selection is, we presume, based more or less on popular lines, and the series, which will cover all the important galleries of Europe, should prove useful both to the student and the layman.

THE HOUSE BEAUTIFUL AND USEFUL.

The House Beautiful and Useful: being practical suggestions on furnishing and decoration. By J. H. Elder-Duncan. pp. vi, 224. Very fully illustrated. 11 in. by 9 in. 5s. nett. London: Cassell & Co., Ltd., La Belle Sauvage, Ludgate Hill.

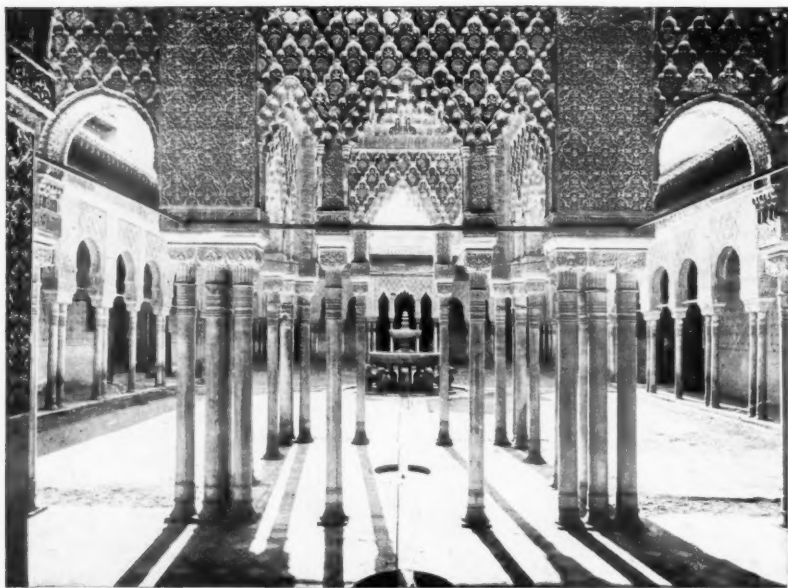
THE success of Mr. Elder-Duncan's earlier volume on Country Cottages and Week-end Homes, uniform with this, has prompted the preparation of a similar book on furnishing and decoration. It is primarily intended for the general public, but will be none the less useful to those whose work runs in these directions. In an introductory chapter the decorative achievements of last century are dealt with clearly and pleasantly, and the author tilts merrily at the now discredited but not yet wholly damned vagaries of "L'Art Nouveau."

On the subject of "Antique" furniture Mr. Elder-Duncan discourses very sanely:—

"For those who desire old furniture, it is only sound advice to say, never worry about the maker. Satisfy yourself that the piece is really old (and this is difficult enough in all conscience!); satisfy yourself that it is really beautiful; see if its beauty plus utility is sufficient recompense for the price you are called upon to pay for it, and if so, buy it. All else is chimera and or supposition."

A very good test of whether a particular piece is reasonable in price is a mental calculation of what it would cost if new. If it would be no more than is asked, it is a safe purchase. It is absurd to suppose that even one per cent. of the "Chippendale" furniture that is on sale ever saw his workshops. Some ingenious soul with statistical leanings has calculated that if all the reputed Chippendale chairs were truly attributed, Chippendale would have needed to turn out one chair every three and a half minutes during his whole life. The chapters on modern furniture, carpets, surface decoration, &c., are informed by good taste and reasonable advice. Were it not that Mr. Elder-Duncan is Editorial Secretary of this REVIEW, we should write with fuller praise; but, after all, "good wine needs no bush," and we can at least wish this popularly conceived handbook all the success it deserves.

LAWRENCE WEAVER.



THE COURT OF THE LIONS FROM THE WEST TEMPLE.

From "Granada and the Alhambra," by A. F. Calvert.

ENGLISH SOCIETY IN THE EIGHTEENTH CENTURY.

English Society of the Eighteenth Century in Contemporary Art. By Randall Davies, F.S.A. 10½ in. by 7 in. pp. x, 78, 4 colour-plates, 34 monochrome illustrations. 7s. nett. London: Seeley & Co., Ltd., 34, Great Russell Street, W.C.

ONE of the most delightful by-ways of art is the study of contemporary life and manners which art reveals, and in such matters Mr. Randall Davies is a safe and luminous guide.

The number of books published on art subjects is bewildering, and too many of them are merely réchauffés, made up not always too accurately, from books of reference. This book, however, shows original research, and gives an admirable commentary on the manners of Georgian society as it is depicted in contemporary pictures, and especially in those which are little known. Some such book should be written, but on an architectural rather than a pictorial basis, and starting in the seventeenth century. Take Pepys for example. His constant alterations, redecorations and new furniture bring his house so vividly to the eye that a story of domestic life at the Restoration could be built up which would elucidate the development of modern house-planning. Mr. Randall Davies is no stranger to matters architectural, as witness his history of Chelsea Old Church, and he has a "mighty diverting" pen. Perhaps he will oblige?

GRANADA AND THE ALHAMBRA.

Granada and the Alhambra. By Albert F. Calvert. (In the Spanish Series.) 7½ in. by 5 in. pp. xxxvi, 90. With 460 illustrations. New Edition. 3s. 6d. nett. London: John Lane, The Bodley Head, Vigo Street, W.

MR. CALVERT makes, in his preface, an apology for the unusual form of his book, in which the pictures vastly outweigh the letterpress. No apology is necessary. The book is good as it is, and we wish there were more like it. It seeks to provide for the remini-

scient traveller an afterglow of pleasure, but it is equally valuable to those who can only travel by proxy in their armchairs. To the student it has the value of giving many reproductions of detail, and it takes a leaf out of our own "Exemplar" by giving both measured drawings and photographs of the same work. On some photographs, too, there is the welcome presence of a scale. It may seem ungracious to grumble at too much richness, but we think that there could be fewer photographs of one subject without any sense of loss (there are about forty of the Court of the Lions, and many are taken from almost identical viewpoints). The pictures of the Palace of Charles V are very useful as illustrating the Spanish use of the orders, and those of the Sacristy in the Cartuja make us breathe a happy thankfulness that the wild vagaries of rococo work took no hold on England.

The issue of this series is peculiarly welcome now, for are we not all pro-Spaniard?

In the next edition the substitution of a few colour-plates for some of the monochromes would be an advantage; but we must not forget that Mr. Calvert has already published a



SOUTH FAÇADE OF THE PALACE OF CHARLES V.

From "Granada and the Alhambra," by A. F. Calvert.

monumental work on the Alhambra, with numerous colour-plates and diagrams of its extraordinary decorative designs. We should like to see some measured details of the exquisite iron balustrading in gates, &c., which show but dimly in the photographs.

THE BRITISH HOMES SERIES.

Flats, Urban Houses, and Cottage Homes. Edited by W. Shaw Sparrow. 11½ in. by 8½ in. pp. 160, 19 colour plates, and many illustrations from photographs, plans, &c. 5s. nett. London: Hodder & Stoughton, Warwick Square, E.C.

THIS the third volume in the "British Homes Series" maintains the level of its predecessors. One is getting a little tired of large publications with rather indiscriminate pictures of week-end cottages, but the flats here illustrated are well-chosen examples of a type of architecture peculiarly modern, which has proposed for solution new and difficult problems. Very interesting are the plans of the palatial flats for millionaires—Gloucester House, Piccadilly—by Mr. Colcutt and Mr. Hamp; they are surely the last word in luxury. Mr. Norman Shaw's delightful building at the bottom of St. James's Street provides another welcome photograph, as also his Albert Hall Mansions with their interesting mezzanine plan. Mr. Frank T. Verity contributes some introductory notes on the design of Flats-de-luxe, and the *luxe* impresses him so greatly that the tenant is promoted to the title of "Châtelaine" of the flat. *Toujours la politesse.* Two of Mr. Verity's Baronial Blocks are illustrated, 12 Hyde Park Place and Cleveland Row, St. James's. The latter is by far the more successful.

Mr. Reginald Morphew's interesting if rather foreign-looking building in Jermyn Street is shown in a colour-plate of delightful tone, as are also Mr. Paul Hoffmann's great blocks at Gloucester Road and Hanover Square, for what reason is not so apparent.

Mr. F. S. Chesterton's and Mr. J. D. Coleridge's very fine Horton Court, Kensington, is represented by a very cramped general photograph, and deserved better illustration. The view of the roof-garden over the shops, however, gives a good idea of that admirable feature.

Other excellent designs are illustrated from the work of Professor Pite, Messrs. Read and Macdonald, and Mr. Walter Cave. Mr. Edwin T. Hall contributes a chapter on the planning of flats in Paris and Vienna, and draws some interesting comparisons. In the section devoted to Urban Houses and Cottage Homes, Mr. Gerald Horsley discourses on things in general, urging simplicity in decoration, &c. The town houses by Mr. Arnold Mitchell, Mr. E. P. Warren, and others, are well illustrated, and it is pleasant to meet them again.

Mr. Horace Field's charming London Office of the North-Eastern Railway hardly seems to come within the category of a British Home of to-day, but it is a refined and scholarly work inside and out, and pleasant on the page of any book. Amongst urban houses in the provinces, Mr. Walter Brierley's Bishops barns, York, is altogether successful. There are several admirable country houses, including Mr. E. P. Warren's own residence at Cholsey, Berks (architects' own houses always raise one's curiosity), which has been illustrated in our pages; and it is an invariable pleasure to see Mr. Lutyens's work in this case represented by Heathcote, Ilkley—a very sober building with pyramidal outlines. We think it would have been better to keep the volume entirely to urban buildings and thus avoid a certain apparent confusion of purpose.

However, it is a book worth getting and keeping, and, need we say, a notable five-shillingsworth.

FLORENCE AND NORTHERN TUSCANY.

Florence and the Cities of Northern Tuscany. By Edward Hutton. With sixteen illustrations in colour by William Parkinson, and sixteen other illustrations. 7½ in. by 5 in. pp. viii, 428. 6s. London: Methuen & Co., 36, Essex Street, Strand.

TO realise how vast is the amount of knowledge an architect ought to possess one has only to take up such a book as Mr. Hutton's "Florence and Northern Tuscany." The author is clearly not an architect, nor is his latest work an architectural one; and yet he has given us a book from which we may all learn something we did not know about architecture. In our own particular text-books we are accustomed to see the masters of the Renaissance flit across the scene like a team of cricketers going out in steady succession to add their little to the total score, and without one single touch of humanity which would make us feel that while they worked they were living and thinking men like unto ourselves. In Mr. Hutton's pages we see Niccolò Pisano wandering among the classic fragments which lay in the Campo Santo "with the faint memory of Rome that lingered like a ghost in the minds of men," and preparing to reveal his powers in the pulpits of the Baptistery and of Siena. He shows us again in vivid words that historic contest between Ghiberti and Brunellesco, though we cannot agree that "Ghiberti, with the real instinct of the sculptor, has altogether outstripped Brunellesco." Indeed, Mr. Hutton himself at a later page, having possibly forgotten what he has already said, as he stands before the two panels in the Bargello,¹ seems to give the greater meed to Brunellesco. "How swiftly the angel has seized the hand of Abraham; how splendidly he stands, the old man who is about to kill his only son for the love of God. And then consider the beauty of Isaac, that naked body which in Brunellesco's hands is splendid with life. . . ." Surely it was no easy question that the judges were called upon to decide?

When Mr. Hutton comes to speak of Sta. Croce he does an injustice to Giorgio Vasari, "that divine gossip," as he calls him. "Even before the sixteenth century," he says, "it had been here that Florence had set up the banners of those she delighted to honour. And though Cosimo I. destroyed them when he let Vasari so unfortunately have his way with the church, some remembrance of the glory that of old hung about her seems to have lingered, for here Michelangelo was buried." But we may believe that Vasari himself regretted the destruction which his own hands had wrought: for in his own life, while he tells us that he had to remove the screen from Sta. Maria Novella and build a new choir behind the high altar, he adds that *gli toglieva tutta la sua bellezza*—it took away all its beauty²; and we may justly presume that he felt the same when he was called upon to design the alterations in Sta. Croce.

We are glad to note that while speaking of the palaces in Genoa the author is careful to emphasize the fact that Galeazzo Alessi, who designed most of them, was a Perugian, and that consequently Genoa owes her name of "La Superba" to an accident. He founded no school, and the Genoese themselves seem to have been totally devoid of architectural talent. We trust, by the way, that readers of this book will not be misled into visiting the Palazzo dell' Università for the purpose of seeing "the tomb of Simone Boccanegra, the great Doge." The tomb was swept away with the church in which it stood—San Francesco di Castelletto—and the slab with his

¹ It is unnecessary to remind our readers that excellent casts of these two reliefs are to be seen side by side in the Victoria and Albert Museum, South Kensington.

² Vite, &c., Florentine Edition, 1878-85, Vol. VII., p. 710.

effigy is now preserved in the Palazzo Bianco, which occupies one portion of the site of the church.

Taking the book as a whole, it is one which we most heartily recommend to all who follow the three sisters—Architecture, Painting, and Sculpture. It might be improved by a more detailed index, but the coloured illustrations by Mr. Parkinson, and the not less beautiful word-pictures which the author has given us, go to make up a book which should form a welcome addition to an architect's library.

GLEANINGS AFTER TIME.

Gleanings after Time: Chapters in Social and Domestic History. Edited by G. L. Apperson, I.S.O. 9 in. by 6 in. pp. ix, 239. 29 illustrations. 6s. nett. London: Elliot Stock, 62, Paternoster Row.

It was a happy thought to dig out of the earlier numbers of *The Antiquary* these nineteen essays on bygone ways and things. The amount of learning that gets snowed up year after year in the back numbers of periodical literature is melancholy to think on. The republication of the more important of such essays, after time has tested their worth, is a useful work of both editor and publisher. Of the nineteen chapters two have an architectural interest, "The Old Tabard Inn," by W. C. Miller, and "The History and Development of the House," by H. B. Wheatley, F.S.A. The former deals pleasantly with the hostelry immortalised in "The Canterbury Tales." It is astonishing that no public effort was made to save it when twenty-six years ago the house-breaker swept away with the Tabard some of the ripest and most intimate associations of English literature.

Mr. Wheatley, so well and honourably known for his illuminating editions of Pepys and Evelyn, and for his topographical researches, is a little disappointing on this subject. The uses of different rooms are fully described, but the outline of the development of arrangement would be more intelligible if some plans were shown. The general public is quite able to understand simple plans, and it is unfortunate that lay writers on architectural subjects do not seem to grasp this. The other seventeen essays are of considerable interest, but do not call for special remark in these pages.

COLOUR PHOTOGRAPHY.

Photography with "Autochrome" plates. By George E. Brown, Editor *British Journal of Photography*, and C. Welborne Piper. pp. 16. 2d. London: Houghton's Ltd., 88, 89 High Holborn.

THE latest, and perhaps the greatest, revolution which has taken place in photography—namely, the manufacture of a plate sensitive to all colours, and rendering in the "positive" state the natural colours of the object photographed—is due to M. M. Lumière of Lyons.

For work requiring a plate not larger than 8½ in. by 6½ in. nothing can be finer; but *all the instructions* as to the various manipulations of the plate must be carried out. The result so obtained cannot, unfortunately, be repeated, except by copying the same in the camera, or another exposure made on the original subject. At present each plate is finality. The old adage about "exposing for shadows and the high lights will take care of themselves" receives under the new conditions a flat contradiction; the high lights have now to be reckoned with and the shadows must look after themselves. So, we fear, in architectural subjects, especially as regards interior work: unless the "composition" or "study" be in one key—no dark shadows—and generally well lighted, the autochrome plate is of no advantage to architectural photography.

BRITISH SHOP-FRONTS.

English Shop-fronts, Old and New. A series of examples by leading Architects selected and specially photographed, together with descriptive notes and illustrations. By Horace Dan, M.S.A., and E. C. Morgan Willmott, A.R.I.B.A. 6½ in. by 10 in. 52 plates and 25 other illustrations. 15s. nett. London: B. T. Batsford, 94, High Holborn.

IN the publication of technical books there must be some subtle mental telepathy among the technical publishers. We commented quite recently on the books that had lately appeared dealing with the French Architectural and Decorative styles, of which England will probably see much during the next decade. Within the last few months two of our American contemporaries have included in their pages critical articles, elaborately illustrated, dealing with the modern American shop-front; and now, hot-foot, comes this volume from Mr. Batsford, treating of the *British* counterpart. For Messrs. Dan and Willmott include several examples north of the Tweed, and if dubbed "English," Scotland will have none of them!

Well, the book has been done—it ought to have been done before, and on the whole it has been done well. So far as the publisher is concerned we have nothing but praise. In two of the issues for 1903 *THE REVIEW* had an article on the same subject, and most of the examples then illustrated find a place in the present volume. On the whole the most obvious feeling on perusing it is sadness at the pitiful lack of material of which to make a book: our absolute poverty in shop-fronts of any architectural virtue or pretension. For though our authors have raked together thirty-nine modern fronts, several of these ought to be conspicuous by their absence. And to some of the commentaries on these thirty-nine we must take severe exception. To unreservedly praise the Jaeger shop-fronts, and to say that the subject of Plate 34 "is an excellent and scholarly design of the square-headed double-storied shop-front," makes us doubt whether Messrs. Dan and Willmott are safe guides on this question. There are several distinguished architects with offices in the immediate neighbourhood of this front. Do they think "it satisfactorily demonstrates, that by the enlarging of the glass voids of the lower portion, a chance is offered for making better proportional adjustments between the lower and upper portions of the concerned building"? We wonder! On these lines the authors might have included all the masterpieces that emanate from Gray's Inn Road.

PERSPECTIVE DRAWING.

The Theory and Practice of Perspective Drawing. By S. Polak, Art Master; Lecturer in Art under the London County Council. 11½ in. by 8¾ in. pp. 184. 5s. *The Organised Science Series.* University Tutorial Press Ltd., 157, Drury Lane, London, W.C.

THE greater attention paid now to technical education has naturally resulted in the production of a large number of text-books on the more organised branches of science. In recent years there have been quite a number of works published on perspective drawing, one or two of which have been quite good, but the majority of little real value. Mr. Polak's work seems to us one of the best of the modern works that have been issued, and the very complete course which is contained within his pages has been designed to meet the requirements of the syllabus of the Board of Education and of similar examinations. The book should be found valuable to architectural draughtsmen, as it gives directions for very much more difficult problems than are usually included in the average text-book on this subject. The numerous diagrams are clear and legible, and the directions are concise and direct.

SOME DORSET MANOR HOUSES.

Some Dorset Manor Houses. By Sidney Heath and W. de C. Prideaux. 12½ in. by 10 in. pp. xxxvi, 280. Forty drawings by S. Heath and rubbings from brasses by W. de C. Prideaux. 30s. nett. Bemrose & Sons, Ltd., 4, Snow Hill, E.C., and Derby.

It is difficult to place this somewhat over-massive book in any definite category. Mr. Heath describes twenty of the manor houses of Dorset, and illustrates them by ink drawings, while Mr. Prideaux supplies notes on sepulchral brasses of people connected with the manors dealt with. The treatment generally is something between that of a county history and a gossip guide, and leans to the latter. Mr. Heath's introduction deals generally with the development of domestic architecture and the place of the manor house, but we look in vain for a single plan or for any solid criticism of the type of building which is the *raison d'être* of the book.

The sketches seem to have been too much reduced from the originals in reproduction, most of them are in a highly speckled technique and a few are weak in perspective. The bulk of the book is on good rough light paper, and there seems no point in printing the larger drawings on perishable coated paper. There are a few photographs of minor features, the product of a not very efficient camera. For the reproductions of the brasses we have nothing but praise. The figure-work, inscriptions, &c., are printed in black on a gold ground and are most effective. That of Christopher Martyn at St. Mary's, Piddletown, of 1525, is a delightful late example and but little known. The book will be valuable and interesting to Dorset people, but we fear cannot claim the attention of a very wide public, though Mr. Heath has added a fresh and pleasant note by identifying many of the houses with the scenes of Mr. Hardy's novels. It is delightful to revisit, under Mr. Heath's guidance, "Chene Manor" (Canford Manor), "Lady Constantine's Tower" (the Drax Tower at Charborough), and the "Wessex" home of Bathsheba Everdene.

There is an index of persons; but why, oh why, no general index?

DISCOVERIES IN CRETE.

The Discoveries in Crete. By Ronald M. Burrows, Professor of Greek in the University College, Cardiff. 8½ in. by 5½ in. pp. xvi, 244, four plates. 5s. nett. London: John Murray, 50A, Albemarle Street, W.

THE researches in Crete, both by Dr. Arthur Evans and by the Italian archaeologists, are so far from completion that a reasoned theory of the development of Minoan history and art is not yet possible. Professor Burrows has, however, done considerable service in setting out in a very handy volume the present state of knowledge on this vastly important subject. The book may be regarded as an interim report, and as focusing conveniently the rays of light scattered throughout the proceedings of various societies. It is refreshing to note the loyal way in which Professor Burrows gives honour to that most distinguished antiquary Dr. Evans, of whose work English archaeology has reason to be greatly proud. The volume deals somewhat sparingly with the architectural finds at Knossos, though there is a good plan of the palace. The author lays emphasis on the staggering modernity of the drainage and sanitary systems, pointing out that we can find no parallel in classical or mediæval days, but have to take the leap direct into our own times. In the fulness of time, after the excavations are completed, and above all after there has been an opportunity to digest the mass of baffling and apparently conflicting evidence, we hope that Dr. Evans will write a comprehensive book on Knossos. Meanwhile gratitude is due to Professor Burrows for making so readily accessible the

knowledge which has been so far acquired, and to Mr. Murray for bringing out the book so cheaply, a welcome departure from the ordinary practice of archaeological publishing.

THE HOMELAND HANDBOOKS.

Where to Live Round London: Southern Side. Edited by Prescott Rowe. pp. 204. Paper, 1s. nett; cloth, 2s 6d. nett.

The City of St. Albans: Its Abbey and Its Surroundings. By Charles H. Ashdown, F.R.G.S., F.C.S. pp. 152. 1s. nett.

Northampton and Its Surroundings. By S. S. Campion, I.P., with notes by Bieby Thompson, F.C.S., F.G.S.; H. M. Dixon, M.A., F.L.S.; and the Rev. W. A. Shaw, M.A. pp. 112. 6d. nett.

Torquay. By Percival H. W. Almy, with a foreword by Eden Phillpotts. 1s. nett.

Bury St. Edmunds and its Surroundings. By W. A. Dutt. 6d. nett.

WE have received the above useful and comprehensive guides, which are of the series issued by the Homeland Association. They are full of information both of an historical and archaeological character, and contain some good maps and much valuable information about train fares and services, &c., which will be exceptionally useful to those who contemplate visiting the places named, or who desire information preparatory to settling down. The guide to suburban London will be invaluable to those faced with the necessity of looking out a home in the "great village." Full information is given as to train fares and season ticket rates, time occupied in train journeys, amount of rates in the pound, house rents, &c., together with some interesting particulars about each place, which will be useful in assisting anyone to make up his mind. In one particular only does the book appear to us a little defective, and that is perhaps one of the most important particulars—the house rent. We see that in most of the districts the figure is given as from £25 or £30 and upwards. A little more detailed information as to the class of house which can be procured for such rents would be valuable, and some additional particulars as to the class of houses in the neighbourhood. Perhaps a few illustrations of the houses would be useful. Otherwise the book seems all that can be desired.

YORKSHIRE ABBEYS.

The Ruined Abbeys of Yorkshire. By W. Chambers Lefroy F.S.A. New and Revised Edition. 7 in. by 4½ in. pp. xvi, 296; 46 illustrations. 2s. nett. London: Seeley & Co., Ltd., 34, Great Russell Street, W.C.

THIS handbook has evidently been popular, as it was issued twenty-five years ago. It deals with Fountains, Rievaulx, Richmond, &c., in a pleasant conversational way, and is doubtless of value to the people who like to take their archaeology gently. The author proceeds on safe lines in following such great authorities on matters monastic as Mr. W. H. St. John Hope and the late Mr. Micklethwaite. The sketches are poor and the blocks seem to be unduly worn. Any further edition would be greatly improved by the substitution of photographs of the same subjects.

One is not too particular about the literary phraseology of such books, but surely "dusky antediluvians" is a somewhat drastic periphrasis of "black monks."

We confess a book like this rather makes us sigh for a similar book written by Mr. St. John Hope. Meanwhile, however, this volume will be a useful introduction to a subject of perennial fascination—for those who have not walked that way.

MASTERPIECES IN COLOUR.

Velazquez. By S. L. Bensusan. Illustrated with eight reproductions in colour. 8 in. by 6 in. pp. 77. 1s. 6d. net. (In the series of "Masterpieces in Colour," edited by T. Leman Hare.) London: T. C. & E. C. Jack, 16, Henrietta Street, Covent Garden.

THIS is a pleasant little book, and though the colouring of the reproductions is rather heavy, it is a sufficiently notable achievement of modern publishing that such a book can be produced at eightpence. It seems rather a pity, though, that where only eight plates are given one should be used for "Antonio the Englishman." It is a thoroughly unpleasant picture. However important a place the pictures of dwarfs may take in a considered review of the art of Velazquez, they seem hardly appropriate to a popular handbook.

HERALDRY AND ITS BLIGHT.

Heraldry as Art: An Account of its Development and Practice chiefly in England. By G. W. Eve. 9 in. by 5½ in. pp. x, 308. 299 Illustrations. 12s. 6d. net. London: B. T. Batsford, 94, High Holborn.

MR. EVE has realised the increased interest in the decorative value of heraldry and the very wild notions abroad as to its appropriate treatment. He has done creditable work in a practical way himself, in book-plates, shields modelled in gesso, cartoons, &c. Some of these are reproduced, and as far as treatment goes have the right feeling. He gives sound advice as to the appropriate proportions of charges to fields, and very properly recommends large charges instead of the woe-begone little spots beloved of the heraldic stationer. The development of treatment is well set out, and the illustrations of work of different periods are (save for some notable omissions, of which more hereafter) suitably chosen and fairly adequate.

But the fact remains that Mr. Eve has written, and Mr. Batsford has published, a book that in no way meets the real need, the stripping from Heraldry of the foolish cloak of mystery which has suffocated it, and to reveal it sane and simplified once and for all to the public eye. Nothing will ever be, or can ever be, popular if it is not understood. Now, the so-called science of heraldry is to borrow a phrase of Mr. Prior's "to the craftsman, foolishness." We may add that to everyone who is not prepared to clog his memory with imbecile dog-latinisms it is also a hopeless stumbling-block.

What lead does Mr. Eve give us? We are to learn how to blazon, to practise it assiduously, "however irksome and pedantic it may appear," to make sketches from written blazons and check them, to write out blazons from illustrated coat armour and check them, to make ourselves perfect in a foolhardy ragbag of misspelt and Anglicised French jargon which was invented long after heraldry had ceased to have a practical significance, and when it was, decoratively, on the broad road to destruction.

When every country blazons in its own vulgar tongue, and when in the vital days of heraldry Englishmen blazoned in English, why should we be confused with silly phrases like *crined or* when we only want to say *with golden hair*? Why *argent a pierced mullet*, as though it were a wounded fish, when we mean a *silver spur rowel*?

If *rowel* were good enough for the old rolls of arms, is it not good enough for 1907? What is the matter with a *blue lion looking backward* that we should be told to say *lion rampant regardant azure*? Heraldry is not a science needing a book of a thousand rules, and never was one till the armorists of Elizabethan times made a close corporation, and invented the clotted futility of *flurty-conjoined-degraded-anseated* and the like stuff to muddle the armigerous or would-be armigerous public.

The euphuists of the sixteenth century delighted in the philosophy of Bedlam, which so confuses the pages of Spenser that for all his sweet singing the "Faerie Queene" is a closed book to all save the enthusiasts of literature.¹ Arts and crafts have nothing to do with the delirious symbolism which drives through the pages of Dame Juliana Berners, and it is time that the lingo of the euphuists went into the everlasting dustbin.

When Lewis Carroll put the White Rabbit into a herald's tabard to blow a heraldic trumpet everyone was justly amused; but, rightly considered, the fog of wordiness which smothers heraldry would be far more amusing, were it not choking its decorative possibilities.

Mr. Reginald Blomfield has said that no art can afford to be insane; the augurs of heraldry have tried their best.

Mr. Eve very mildly deprecates the practice of indicating the colours and metals by various arbitrary hatchings and dottings, in engraved and carved work. He should have stamped on it. It is another seventeenth-century practice with nothing to commend it. It fritters away pleasant surfaces, which should either be left plain or diapered with unheraldic scrollwork or flower ornament, and it conveys nothing to one man in ten thousand.

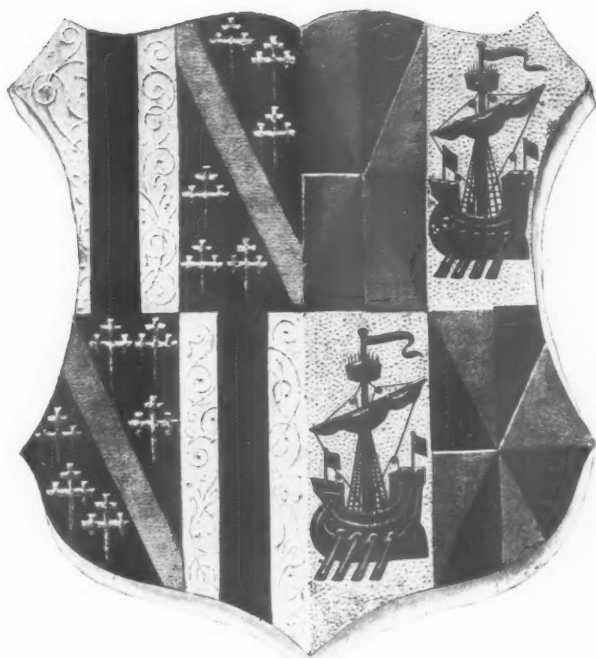
When we come to look at Mr. Eve's suggested sources for inspiration, we are grieved to find not only no illustration but not even mention of the stall-plates of the Knights of the Garter in St. George's Chapel, Windsor. Save for heraldic seals there is nowhere in England so magnificent a storehouse

¹ Many of the best statements as to what heraldry is and may be made will be found set out in the volumes of *The Ancestor*, edited by Mr. Oswald Barron. Unhappily the publication of this authoritative quarterly has lately ceased. Mr. Barron's learning is so great, and his handling of his subjects so vivid and amusing, that his services to heraldry cannot be exaggerated.



GARTER STALL-PLATE AT WINDSOR,
OF JOHN, LORD CORNWALL, K.G., c. 1405-1443.
DATE OF THE PLATE, 1422.

(Reproduced by kind permission of the Editor of the "Journal of the Society of Arts," and W. H. St. John Hope, Esq.)



SHIELD OF JOHN, 5TH LORD ERSKINE.

PAINTED GESSO. G. W. EVE.

From "Heraldry as Art."

from which we may gather ideas for treatment of helms, crests, mantlings, and shields. Also they have been published and are perfectly accessible.

Much (we may safely say, most) architectural heraldry is bad for the reason that people do not understand what armorial bearings were. Mediæval knights wore a helm on which was fastened a tuft or plume (the original crest), an animal's head or some other intelligible badge. The helm was covered behind by a scarf, originally arranged like a puggaree, and where it was tied round the helm it formed the wreath or torse. This scarf developed decoratively into the mantling, and the wreath is now ordinarily represented as a solid twisted parti-coloured sausage on which the crest sits forlorn. It is absolutely meaningless without the helm of which it was an adjunct. Mr. Eve gives the good advice to designers to think of these things "in the round," instead of seeking inspiration from late engravings by armorists who eschewed common sense. It is obvious that a corporation cannot wear a helm, and it is one of the absurdities of official heraldry that City Companies should have had the whole trappings granted to them. Mr. Eve would have been well advised to have omitted the helm and peculiarly absurd crest from his cartoon of the arms of the Goldsmiths' Company. A fine design could be made of the shield and supporting beasts alone, but perhaps the City gentlemen would have felt bereft. Also we do not like the unicorns dancing on the motto ribbon. Why not something more solid?

Mr. George Bernard Shaw has suggested that local authorities should be able to get "from some preposterous body called the Heralds' College" coats of arms and seals for £2 10s. to £5, instead of the traditional £76 10s. If that reduction ever comes, and we doubt it, heraldry will be more popular than ever. In any case, there are enough possibilities for heraldry to-day to make it very desirable that its treatment should be more intelligent. Meanwhile we may well mourn the treatment of the royal arms over the door of the National Portrait Gallery.

Hogarth put the lion and unicorn rolling on their backs. At Trafalgar Square the supporters are presumably so called because they do not support, but lie down comfortably in the corners.

No, Mr. Eve must try again, and write a book which shall show heraldry as a sane art, freed from the suffocating pedantries of Dryasdusts.

SCULPTURE—A NATIONAL PRODUCT!

A History of Sculpture. By Ernest K. Short. 8½ in. by 6 in. pp. xvi, 327. 100 Illustrations from photographs. 7/6 nett. London: William Heinemann, 21, Bedford Street, Strand.

A HISTORY of sculpture from the rise of Hellenic art to the present day, in about 300 pages, is an ambitious venture, but Mr. Short has acquitted himself well and produced a very informing and stimulating volume. He starts with the root idea that all sculpture is the product of national life, that "the artist is the child of his time." This is especially the case with the various phases of Hellenic Sculpture. The epic splendour of the Panathenaic frieze reflects the age of Pericles, while the lyrical, sensuous appeal of Praxiteles connotes the decline of Athenian power and the sounding of a more individualistic note. It is almost inevitable that the personal predilections of the writer should count largely where the material is so great and the limits of the book so small. Mr. Short's sympathies are obviously with the Greeks and the Renaissance chiefly. Roman sculpture is dealt with almost exclusively from the standpoint of portraiture. Trajan's influence on history is set out, but Trajan's Column does not even get a passing reference. Surely the narrative sculpture of Rome is a marked outcome of the national life and deserves a place in Mr. Short's calculations.

The Hellenism of Pasiteles and his school at Rome is a curious parallel to modern eclecticism, and Mr. Short drives home his points by such modern references as to Mr. Kipling and—Mr. Dooley.

Gothic sculpture seems to get a good deal less than justice. It is dismissed in seven pages. The Hell Mouth is admittedly a characteristic gothic idea, but we think that there should have been something else than that illustrated. Mr. Short speaks of "the absence of sculpture of real beauty." "Though the gothic sculptor cannot be denied his meed of praise," is faint praise indeed for the great men (none the less great for being unnamed) who carved Solomon and the Queen of Sheba at Chartres and Rheims, and for the "imaginatores" at Wells Cathedral.

If we are to follow Mr. Short's theory that it needs a "great political or social force" to call forth the craftsmanship of the sculptor, we can hardly fail to look for some result of Mediæval Christianity in the North, and to find it on the English and still more on the French cathedrals.

With the Renaissance the author deals fully and with great sympathy. Passing to modern times, the eclecticism of Canova and Thorvaldsen on Hellenistic lines is rightly appraised at its true, and not very high, value, but we think it almost as true that François Rude was eclectic in his magnificent composition "Chant du Départ," only there the eclecticism was based on Roman originals.

With the moderns and particularly with England's school of sculpture Mr. Short deals adequately, and his observations on Alfred Gilbert's great achievements and his unfulfilled promise are acute and just.

Of omissions we would mention a few in the hope that a new edition may see them added. Cretan sculpture is dismissed as being too archaic to come into the scheme. The ivory statuette of the Leaping Boy at Knossos is surely a "document" in the history of sculpture. We suspect from

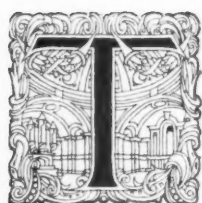
the fact that Dr. Arthur Evans is referred to as Sir Arthur Evans (an obvious confusion with Sir John Evans) that Mr. Short has only casually looked into the Cretan finds.

La Dame d'Elché in the Louvre is of course a very controversial subject, but we think of so outstanding a beauty as to deserve a reference and illustration. We admit, though, that it would puzzle Mr. Short, as it has puzzled most people, to attach her to any historical period.

The literary manner of the book is a little marred by a plethora of quoted poetry, but we can forgive much for the

pleasure of meeting again Samuel Taylor Coleridge's aphorism "the principle of gothic architecture is infinity made imaginable." Mr. Short has a widely allusive manner eminently suitable for a book which takes bird's-eye views, and while his phrases are not always very clear-cut they are expressive. The volume is as readable as it is useful; and readable books—well, one should read them. The hundred illustrations are admirably chosen and printed, and make a very catholic gallery for reference, in itself no small merit.

Notes from Paris.



HE Apollo, 18 Rue de Clichy, is both a music-hall and a large ballroom. Monsieur J. M. Auburtin, the architect, had to build a hall which would fulfil the requirements of both places, and which could be transformed before

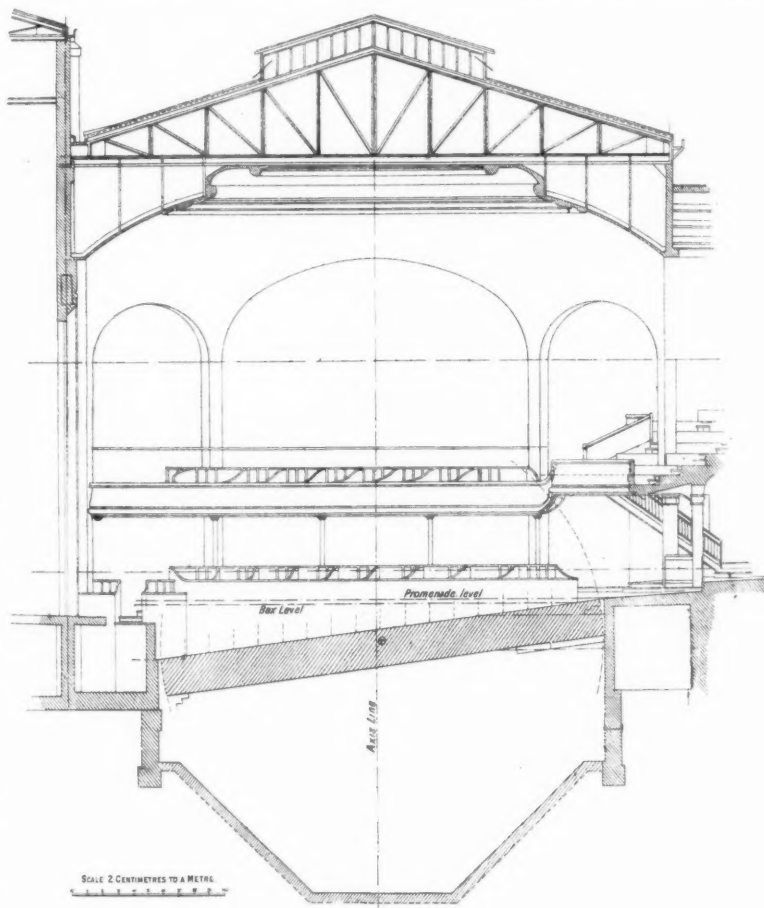
the eyes of the public in less than a quarter of an hour.

The area covered by the Apollo is 60 m. by 27 m., or 1,935 square yards. The entrance in the Rue de Clichy leads into a hall in which are arranged the ticket offices, &c., and opens then into a large hall fitted as a café-bar. From every seat in the café the stage can be seen, thanks to the height of the central balcony fauteuils. Beyond this great "bar" is the principal hall, covering a ground space of 27.50 m. by 27 m. This hall comprises a promenade, 20 boxes, 4 stage-boxes, and 380 fauteuils on a movable floor. On the first floor is another promenade, 31 boxes, and 160 balcony fauteuils. This first floor is well served by numerous staircases leading directly to the exit.

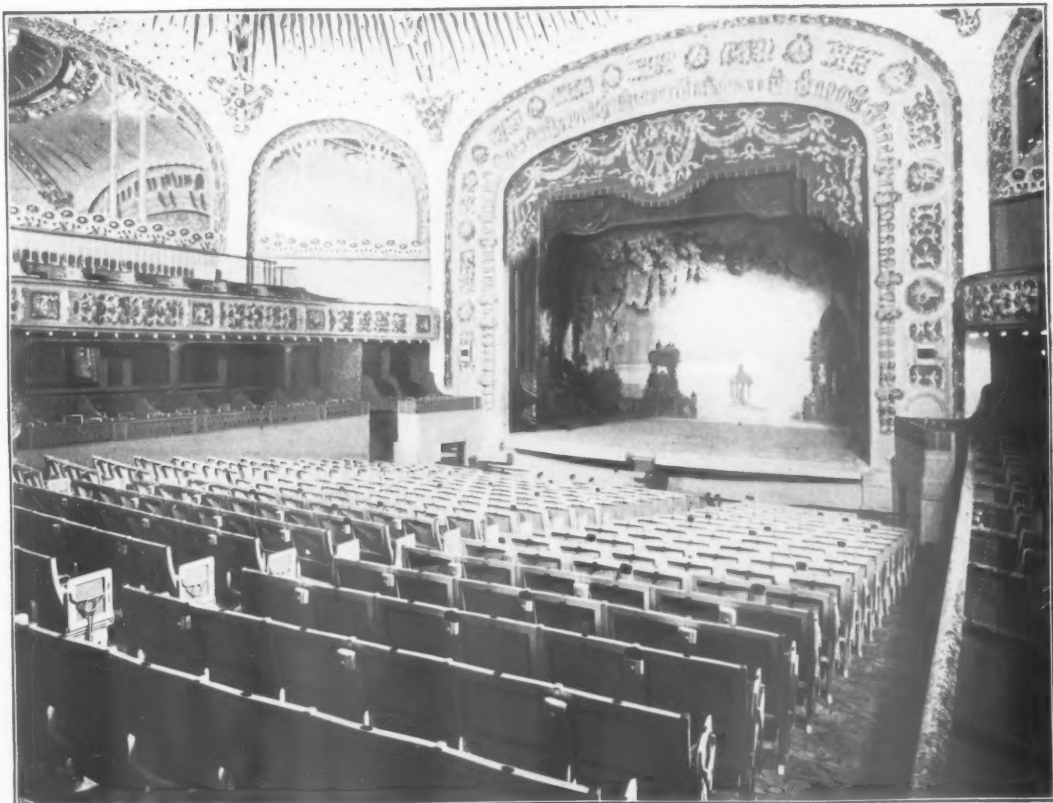
The chief interest of the Apollo centres in the "Basculo," or movable floor. This floor of iron-girders measures 14.55 m. by 15.14 m., or about 278 square yards, and weighs 95,000 kilograms. To allow of the rapid transformation into a ballroom, M. Auburtin had

the excellent idea to make this floor turn on a horizontal axle, and in this way to bring to the place of the 380 fauteuils inclined to an angle of 0°135 m. per metre, a well-polished horizontal floor convenient for dancing.

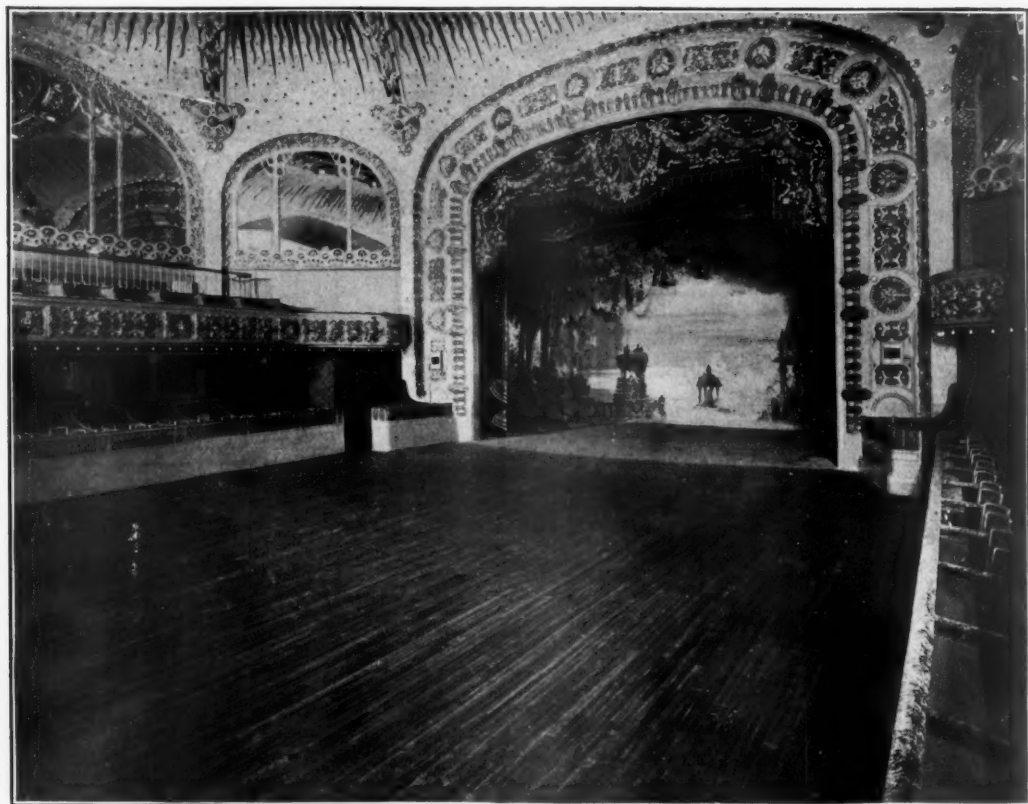
The rotary axle is not in the middle of the thickness of this floor, the weight not being equal on each side. The axle is composed of two small trees fixed to the extremities of the floor, and



SECTION OF THE AUDITORIUM OF THE APOLLO MUSIC HALL, PARIS, SHOWING THE "BASCULO" FLOOR.



THE APOLLO MUSIC HALL, PARIS: AS A THEATRE, AND CHANGING—



TO A DANCING HALL: THE APOLLO THEATRE, PARIS.

resting upon two cushions. The whole is worked electrically by a 6-h.p. motor, and passes into an excavation 10 metres deep. To make this excavation the walls of the neighbouring buildings had to be pinned up.

The Basculo is kept steady partly by its axle, and also, for greater security, by four large bolts placed in the angles. There are four bolts for each position, as the one is inclined and the other horizontal. When the hall is used as a ballroom the level of the promenade is reached by steps, and the orchestra is placed on the stage, which is on the same level as the floor of the Basculo.

The stage measures 13 metres deep by 17 wide, with an opening of 11 metres upon the hall. It is horizontal, which is infinitely preferable for a

music-hall where acrobats, cyclists, jugglers, &c., have to perform.

The decoration of the hall has been designed in such a way that when used as a ballroom no one would imagine he was in a theatre. The ceiling is particularly interesting by reason of the arrangement of electric lamps forming designs.

Two iron screens separate the hall from the stage; on this latter are found three stories of artist's boxes with an exit on the Rue de Clichy by an underground passage.

The ventilation is electric throughout. As to the expense of construction, the floor alone cost £2,200, the work of excavation and underpinning, machinery, &c., amounted to £3,600, while the total cost of the music-hall, building, and installation complete, was £28,000.

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